

# THE NEW YORK DRAMATIC MIRROR

Vol. XXXII., No. 809.

NEW YORK: SATURDAY, JUNE 30, 1894.

PRICE, TEN CENTS.



From photo by Harrison.

JOSEPH JEFFERSON





A combination picture showing the handsome interiors of the Lowell Opera House is printed on this page. The auditorium appears in the center, looking at the stage; on the right of the picture is a promenade, with a smoking-room in the rear, and the beginning of an elaborate staircase of carved mahogany leading to the first balcony is shown; to the left is seen a reception room connected with the auditorium by arches, and running the entire depth of the auditorium. A change in management excuses the calling of attention to this theatre, which is one of the costliest and handsomest in New England. That Lowell is one of the best "show

towns" is evidenced by the estate of such a theatre there. The lease of manager John F. Cosgrove having expired, Fay Brothers and Hosford, the owners of this theatre, will assume the management. The house was finished in 1890. McElpatrick and Son, of New York, being the architects. That the theatre is beautifully decorated is shown by the cut. It is located on the ground floor, in the heart of the business centre, one block from the new postoffice and the Boston and Maine Railroad station, and is near all the electric street railroad lines. The theatre has two balconies, and its seating capacity is about

1,000. Lowell and its immediate suburbs afford about 150,000 inhabitants to draw from, the electric lines having within the past year connected these suburbs with the city. The stage has all modern appliances, and is spacious enough for the production of the very largest attractions. There is a direct and broad passageway from the street that enables teams to drive upon the stage if necessary. The firm of Fay Brothers and Hosford is composed of young men who carry on an extensive business in Lowell. Their enterprise will probably give that city a new importance as an amusement centre.

#### JOSEPH JEFFERSON.

On the first page of *The Mirror* this week is an admirable picture of America's venerable and most famous comedian, Joseph Jefferson, from a recent photograph by Morrison, of Chicago. At an age that finds few men either active or able—Mr. Jefferson is in his sixty-sixth year—this great actor, who has delighted succeeding generations, finds pleasure, as he gives it, in an active life divided between the stage and other artistic avocations.

Much of the theatrical season just closed saw Mr. Jefferson on the stage throughout the country in the character of Rip Van Winkle, which his unique ability has made one of the most notable contributions to the theatre. Next season may find him still personating the romantic vagrant of the Catskills, or appearing in one or more of the other roles that are readily identified with his name. If it were duck-shooting time, we should probably hear from Mr. Jefferson on his Louisiana plantation, where he has for several seasons varied this sport with practice of his art as a painter.

A few weeks ago he was found addressing an art society in Boston, and his lectures, repeated before distinguished bodies in various cities, have of late come to be events that parallel in popularity his inimitable character work in the theatre.

At the moment, and for the warm season, Mr. Jefferson is at "Crown's Nest," his beautiful new summer house at Burnside's Bay, which he has risen quickly and perfectly from the ashes of his former seat at that place. Whenever Mr. Jefferson may be, the good wishes of thousands whom he has entertained will go out to him, with hope that he may long yet be spared to instruct and to amuse.

#### A VERDICT FOR \$4,000.

On the evening of May 27, 1895, Pauline Markham, who had just arrived in Louisville, Ky., from Baltimore, with her company to fill an engagement, fell into a hole near Seventh and Main Streets left by a contractor who was erecting a building at that point, and sustained a fracture of her leg. Miss Markham sued for damages, and the case was tried last week.

Miss Markham, who appeared on the stand in her own behalf, said that the nature of her injury unfitted her for the line of work in which she has been engaged. Owing to the accident, the injured limb had lost its symmetry, and she could not therefore appear in tights. The jury were out but half an hour, and returned with a verdict in her favor for \$4,000.

#### THE CAMPBELL CASE DECIDED.

Judge Van Wyck has decided, in the matter of the estate of the late Bartley Campbell, that A. M. Palmer, receiver, shall pay to Mrs. Emily E. Campbell, the widow, \$1,546.32 as assignee of Robert T. Gillen, and to John E. Campbell, the son, \$930.87 as assignee of Emily A. July. The four years' contract made by Mr. Palmer with Harry Kennedy for the production of *The White Slave* is to run only until the close of this season, and Mr. Kennedy is to pay to Mrs. Campbell \$65 a week during the production of the play. All the residue of the estate is to be turned over to Mrs. Campbell. It amounts to about \$15,000.

#### LOST BY AMATEURS.

The Tuesday Night Club, of Pittsburgh, presented *Led Astray* at the Duquesne Theatre in that city recently. W. N. Frew, a

prominent citizen, who took part in the performance, was robbed of his pocketbook containing \$70 and valuable papers, and Mrs. Alexander L. McKaiz, a local amateur in the cast, lost diamonds worth \$200. A search shifter was placed under arrest, but at last accounts, there was no clue to the missing property.

#### MANAGER'S ORIGINALITY.

Reforms of all kinds have been sought for years, and the tariff reform is now holding in suspense many thousands of people. In the theatrical business there has been very little reform. John D. Misher, of Reading, in 1886 made a beginning by avoiding all exaggeration about entertainments presented at his theatre, by refusing to do business again with managers who deceived him, by liberally fulfilling his part of the contract and making managers do the same, by telling the truth only in his newspaper advertisements, by having clean, comfortable dressing rooms, and complete stage details. Mr. Misher says:

"It is my duty to know what I am offering my customers. If I don't know I am indifferent or incompetent. How long would any business flourish by recommending inferior or damaged goods? That has been done in the amusement business to the great injury of the profession. Many seem to lie from habit. If an attraction plays to \$1,000, phenomenal business in the town in which it occurred, it is announced as \$1,150. Why? If a man carries one colored scenery, in itself much more than can be used in the majority of theatres, two or three carloads are announced, when the citizens know that it would be impossible to place it on the stage, without an attempt to use it. If a company consists of forty, a very large organization, it is announced as upward of seventy-five. Why? What is the result? The people don't believe the statement unless the house manager has won their confidence by telling the truth. I find it very pleasant and profitable to be truthful in all my dealings. I am not a 'know-all,' but my receipts and no complaints show that I am doing the greatest good to the largest number."

Mr. Misher's advertisement in this week's *Mirror* is original, and worthy of a careful reading.

#### A LUNAR EXTRAVAGANZA.

Off the Earth, the spectacular travesty in which Eddie Foy is to star next season, promises to be a big novelty. Messrs. Davidson and Brown are liberally sparing no expense in equipping Mr. Gilbert's piece. Business Manager George Bowles says that although a few people have been engaged in England, the major portion of the company will be American.

In *Off the Earth*, Mr. Gilbert has given play to his prolific and humorous fancy. The first act is laid in our terrestrial ball, but the later scenes, which offer opportunity for fanciful settings, will take the spectator to the moon, which is seen by "earth light," by way of contrast.

Mr. Gilbert has not only written the piece, but he has also contributed to it seven or eight musical numbers, which are said to be extremely taking. It is not generally known that the actor-author-humorist is a composer of merit and originality, whose knowledge of the scientific side of the art is considerable.

The production of *Off the Earth* is set down for Sept. 10 at the new Davidson Theatre, Milwaukee. A special train, loaded with newspaper men, will be run from Chicago, and Mr. Bowles says Milwaukee is assured a red letter day.

#### GOSSIP OF THE TOWN.

Ellen Veckey is spending a few weeks in Washington and Baltimore before starting on her Summer tour.

Harry English and wife are spending their vacation at the home of Mr. English, Plymouth Centre, Mass.

Marie Broughton, a sister of Julia Marlowe, is a member of the opera company at the Tremont Street Theatre, Boston.

Robert Taber and Mrs. Taber (Julia Marlowe) will sail for Europe on Wednesday on the *Paris*, to be gone until late in August. Mr. Taber will be Miss Marlowe's leading man next season. Their tour will begin in September, at Columbus, O., under the management of Mr. Stinson.

Manager Harry Jordan, of the Taunton, Mass., Opera House, was in town last week.

Senators Pund and O'Connor, members of the Lexow Committee, and Lawyer Sutherland, were in a box at the Imperial Music Hall last Tuesday night.

Clair M. Pattee, for many seasons assistant manager and treasurer of the Kimball Opera company and Corinne, has joined the business staff of Augustus Pitou.

The Flans, which the Paulsons have written for "Old Hors" Hovey, will be produced at the Bijou Theatre late in the autumn. W. D. Mann, manager for the enterprise, has conceived a novel advertising scheme in connection with the production. Edison's kinetoscope and phonograph are to be combined in a reproduction of the principal spectacular and vocal features of the performance, and the instrument will be publicly exhibited in the principal cities prior to the appearance of the play.

Theodore Roberts and Mrs. Roberts (Clyde Harroun) will summer on the Pacific Coast. Mr. Roberts, whose remarkable work as the Indian chief in *The Girl I Left Behind Me* is remembered, will take an important part in Fanny Davenport's new Sardou play, the season opening in Boston on Oct. 6.

H. C. Miner has recovered in the City Court a verdict for \$1,322.97 against James Stolls, an undertaker to whom he sold the electrical apparatus of the Eighth Avenue Theatre, the suit having been brought on Stolls' failure to pay for the same.

Manager Frank D. Hennessey, of Syracuse, was in town last week.

Mrs. Burt Ramsay (Ethel Lyons) has been granted a divorce from her husband.

The Lexow committee and 250 members of the Master Steamfitters' Association witnessed the performance at the Madison Square roof garden last Wednesday night.

Frank Colman has signed with E. J. Abram to play in *The Danger Signal* next season, opening Sept. 1. Mr. Colman was with this company the first two years it was on the road, and closed his present contract after considering a number of other offers. He has gone home for the Summer.

"The New York Dramatic Mirror," which has long held the lead as a journal of things theatrical, goes on improving and leaving all others falling in the distance. *The Mirror* is not only newsy but honest—both lively and reliable."—*Springfield, Mo., Sunday Review*.

The engagement of Lucille La Verne at Morosco's Grand Opera House, San Francisco, has been extended, and consequently she will not join Lawrence Hanley's company at Los Angeles.

Fitzgerald Murphy has sold his Los Angeles weekly, *The Figaro*, and will confine himself to dramatic writing.

Seven women who posed in living pictures at the Lee Avenue Academy, Wilkesburg, struck last Wednesday because their salaries had not been paid.

Alice Carle has left the Baker Opera company and joined the New York Ideal Opera company in Columbus, O.

Adolph Mayer, baritone, has joined the Baker Opera company.

The receivers of the New York Concert Company (the Casino) have been granted leave by Judge Dugro to sell to Casar Guggenheimer nine first mortgage bonds of the company of the par value of \$1,000 each for \$1,700.

Auntie W. Ware has been ill with typhoid fever at her home in Memphis. She is rapidly recovering, and will be in New York in a few weeks.

"The front-page illustrations of *The Dramatic Mirror* are increasingly effective and handsome."—*Boston Ideal*.

Charles D. Herman has accepted an engagement to play leading heavy roles in Walter Sanford's melodramatic stock company.

Madeline and Mabel Bouton, who have been visiting Mrs. Oliver Byron at Long Branch, will sail for London the latter part of this month.

Ernest Lamson has signed with Gustave Frohman, and will be a member of the West-erly Charley's Aunt company.

The Summer season of the Mande Hillman company is under way at Gloversville, N. Y. Manager Winthrop G. Soelling contemplates a short visit to Europe.

Mrs. Henry Thomas, of the Academy of Music, Montreal, has arrived in town, and will make her headquarters at the American Exchange.

Estelle Clayton and Katherine Staggs entertained the woman suffragists of the Nineteenth Assembly district at their home last week Monday evening. Emma Steiner at the piano, and Fielding Roselle as a vocalist, assisted in the entertainment. Miss Steiner played "The Woman Suffrage Patrol," composed for the occasion. Lillie Devereaux Blake, Harriette A. Keyser, and Estelle Clayton spoke.

Edgar Mels, formerly editor of *Hallo!* has started a new department at the Packard Dramatic Agency—supplies, transportation, and press bureau. He also represents several prominent German playwrights and has several new plays on hand.

The York Circus went to pieces at Anderson, Ind., last week, and the property was levied upon by employers for salaries.

Clarence Van Deusen and Harry V. Crouson will not renew their lease of the West-field, Mass., Opera House.

Mayor Gilroy refused to grant a permit for little Alice Connor to pose in the living pictures in the Garden Theatre, the Gerry Society having objected.

"A striking half-tone, beautifully presented, of Marie Burress as Rosalind forms the front page of *THE DRAMATIC MIRROR*, issue of June 9."—*Boston Ideal*.

During a drive to Claremont, the other evening, Della Fox lost a diamond brooch in the form of a new moon that cost \$2,300.

Washburn's Circus, when in Pater-on, N. J., the other day, was subjected to physical attacks, who vaccinated everybody connected with the show. A young man who had been with the circus but a few days became ill with small-pox. The car in which he slept was fumigated, his bedding was destroyed, and the other precaution was taken. The show went on to Passaic, but the officials of that town would not let it stop, and so the circus proceeded to Orange. Here a squad of police prevented the show from unloading. The showmen roused the board of health, which held a meeting at four o'clock in the morning, decided against the admission of the circus, and went back to bed. A clean bill of health arrived later from Paterson, and the circus was permitted to unload and exhibit.

A suit brought by Frederic de Belleville against Frederick Harriott, the husband of Clara Morris, for an alleged breach of contract for the employment of the plaintiff as leading man, several seasons ago, was on the calendar of the City Court last week, but before the case was called an amicable settlement was arrived at by the parties, both of whom appeared in court.

Jennie Northern has been re-engaged for Marie Wainwright's company for next season.

Jack Sanford is at the Presbyterian Hospital, Room B, Surgical Department, where he is recovering from the effects of an operation on his hip joint. For many years Mr. Sanford was troubled with what he thought was sciatic rheumatism, but the surgeon discovered that the pain was occasioned by an abscess of the hip joint, and the affection was removed by operation. Mr. Sanford will soon recover from his trouble. Professor McCosh, the celebrated surgeon, who conducted the operation, said that he had never before seen such an opportunity for pain as Mr. Sanford's trouble presented. The abscess was wholly unbedded in the muscles and nerve centres. The surgeon wondered how Mr. Sanford had ever attended to his business.

Palmer Cox's cantata, "The Brownies in Fairyland," was given at "Glenmont," the country seat of Thomas A. Edison, near Orange, N. J., last Wednesday evening. A large semicircular amphitheatre had been erected on the lawn, and the stage was built in the shrubbery. The footlights were a row of incandescent lamps, covered with brilliant green, and behind the stage among the trees were many colored incandescent lamps, which made a fairy-like effect. The performance was for the benefit of the First Methodist Church's building fund, and the performers were children of the Sunday School.





Among the newcomers at the American Roof Garden are O. M. Scott, Arthur Earle, J. P. Strickland and George Lynne, comprising the American Comedy Quartette, who render several songs acceptably and do some very clever work.

Hammerstein's living pictures are the chief feature at Koster and Bial's. The vaudeville bill is excellent, and the roof garden is popular.

Master and Man, a melodrama of maintained popularity, was the only change of bill in the city this week. This play is at Niblo's, and will draw well this week.

The fourteenth month of 1895 begins at the Garden theatre to-night.

Owing to Tony Pastor's desire to be free from business cares during his European trip, his theatre will be closed until his return on July 30.

#### WILLIAM MORRIS AND ROSDALE

It is difficult to place the blame of the unauthorized production of Rosdale at the Grand Opera House, of St. Paul, week of June 4. Last week the Mission presented Roberts and Ebert's side of the point at issue. According to Mr. Roberts Mr. Morris was duly notified that Arthur Wallack refused to let him (Morris) have the play, and that Morris played the piece in spite of this notification.

In proverbial parlance, there are two sides to every story. After reading what Mr. Roberts had told a Mission representative Mr. Morris went before a notary public in Ramsey County, Minnesota, and made an affidavit that four telegrams and a letter marked Exhibit "E" embrace the entire correspondence appertaining to the legality of producing the play of Rosdale at St. Paul, Minn., during the week of June 4.

Copies of the telegrams and the letter in question have been duly forwarded to the Mission. In the first telegram Mr. Morris asks Roberts and Ebert what royalty he would have to pay to produce Rosdale in St. Paul. In answer to this Roberts and Ebert telegraphed, "One hundred and twenty-five." Five days later Mr. Roberts sent Mr. Morris a telegram which reads, "Wallack says impossible at that price. Did my best."

It would appear from the last telegram that Mr. Morris agreed to pay the required royalty, for in reply to the telegram from Mr. Roberts he wired: "Instruct Wallack to express Rosdale. Collect Grand Opera House, St. Paul."

In the letter referred to above Mr. Roberts informs Mr. Morris that he had wired and supposed the MS. would be forwarded that day. There is a postscript to the letter which conveys the information that there is good printing for Rosdale.

The Mission does not wish to express any opinion in the case, as it is likely to be the subject of litigation, but it would certainly appear that Mr. Morris did not present Rosdale with any practical intention.

#### THE SANGERFEST

New York is full of music. In the torch-light parade on Friday night there were 10,000 men in line. They included the members of local singing societies and singers from North, South, East, and West who had come to New York to participate in the monster Sangerfest now in progress at the Madison Square Garden.

The first concert took place on Saturday evening under the direction of Carl Hein, official musical director of the New York federation. Introductory speeches and addresses of welcome were made by William Steinway, Governor Flower, and Mayor Gilroy.

The concert on Sunday afternoon brought out for the first time the visiting singers who competed for prizes. The names of the successful societies will be made known at the monster picnic to be held at Ulmer's Park, Gravesend Beach.

The Sunday evening concert was under the direction of Frank Van Der Stucken, musical director of the Arion Society. The soloists were Mrs. Materna, Maud Powell, and Signor Campanari. The chorus consisted of the united singers of New York and vicinity. There were 150 pieces in the orchestra.

Last evening's concert was under the direction of Heinrich Zoellner, musical conductor of the Liederkreis. The soloists were Lillian Russell, Mrs. Tawary, Emil Fischer, and Arthur Friedheim.

Yesterday's matinee was devoted to a prize singing contest of the choruses of the second class, including the town confederations of Philadelphia, Brooklyn, Newark, Baltimore, Albany, Trenton, Troy, and Hudson County.

#### A NEW VARIETY CIRCUIT

Tony Denier has become president of the Interstate Amusement Association, lately incorporated at Springfield, O., and now ready for business, in Chicago, Ill. The capital stock is put at \$1,000,000. The objects of the association are: To build up a circuit of variety theatres, comprising houses in every prominent city. The circuit will consist of Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington, Buffalo, Detroit, Peppercorn, Cleveland, Cincinnati, Louisville, Chicago, Milwaukee, St. Louis, Denver, San Francisco and Portland. With a circuit of some twenty theatres, a performer can be as-

sured of an engagement of forty or more weeks' duration.

#### SIMPLICITY AND REPOSE

Having recently witnessed several theatrical performances, I am prompted to consider the potent elements of simplicity and repose in the art of acting.

There is not one single factor which signalizes either success or failure in all the phases that constitute good or bad dramatic art, that is so much misconceived and misunderstood as the elements of simplicity and repose. We have in our so-called American dramatic art two schools—the suppressed or colloquial, and the pronounced or demonstrative. Both can be thoroughly legitimate and based on artistic proprieties, and both can be thoroughly distorted and inartistic. Only keen discrimination of the laws and principles of art will enable us to appreciate which is right and which is wrong.

We will consider simplicity first. Sincere simplicity, resulting from a knowledge how to husband your forces, based on the principles of economy of art, is a most potent element in acting—imparting to it a tenacious magnetism which an audience cannot and does not wish to resist. Duse and Salvini are the highest exemplifications of this power. On the other hand, we have many examples of actors who are sincerely simple—not because they are economizing a nervous expenditure in their methods of art, but because they have nothing spontaneous to reveal.

It is not sufficient or adequate to be simply sincere. The greatest and smallest actors may have that element in common, the difference existing in the fact that the great actor's sincere simplicity is pregnant with suggestiveness of reserved force and magnetism, while the small actor's sincere simplicity is barren of force and imagination, stamping it as stale, flat and unprofitable. The former possesses the consciousness of inspirational power, while the latter betrays the sad realization of dwarfed intellectuality.

The artistic simplicitarian exemplifies the most natural of all schools of dramatic art. No ostentatious of voice, no redundancy of gesture, no super-refinement of elocution, no idle subtleties of fancy in place of the true thought and feeling and firm grasp of execution. Ah, simplicity is indeed a great factor in acting, for a great simplicity has a world of thought and feeling behind its modest front.

As for repose, it is even greater as a culture than simplicity, revealing a source of infinite force and variety. There is no greatness in art without greatness of repose. There is no Forrest or Booth without it. From its very greatness it is easier to discriminate between true and false repose than between great and small simplicity.

True repose is a most convincing element in acting, while its substitute is but a shallow mockery. The repose of a great actor always suggests a tremendous reserve force, a great self-control of passion irradiating his impersonations with the irresistible fire of magnetism, and mellowing them with the persuasive pathos of emotion. False repose is as quiet and unconvincing as a dried herring.

If an actor is not endowed with fire, with emotion, with a strong dramatic instinct, how is it possible for him to convey the impression of a strong reserve? He may have the repose of absence of force. The latter suggests feebleness; the former vitality. The one is stagnation, the other life. And when both are in action the talentless actor is like the wabbling partridge in the field, while the talented one is like the majestic eagle in mid air.

To paraphrase the famous words of the great orator: Action! Action! Action! let us exclaim: Action! Simplicity! Repose!! SHARIDAN BLOOM.

#### AN ACTOR STANDS HIMSELF

Clyde Hess, who had been out of a professional engagement for some time, and who had lately returned from a surveying expedition with a Southern Pacific Railroad party, attempted suicide in the Auditorium saloon in San Francisco recently.

Hess' wife, Emily Althea, had on the same morning gone with Jay Rial's Uncle Tom's Cabin company, to play Topsy, and her husband is supposed to have been despondent over his own professional misfortune. He had been drinking with friends, and while at the bar in the Auditorium with Mortimer Snow and Eddie Peters he drew a dagger and without warning stabbed himself in the left breast.

Hess was taken to the Receiving Hospital, where, after he had sobbed, he stated that he did not know why he made the attempt upon his life. The dagger punctured the left lung, and Hess bled inwardly. At first no hope for his recovery was given, but the next day the surgeons drew thirty-two ounces of blood from his chest cavity and his chances were improved.

Hess is the son of C. D. Hess, the operatic manager, and is aged thirty-two. He went to San Francisco with his father in a business capacity in 1890, when the Hess Opera company played at the Orpheum, and remained after the company returned to the East. He had played with several companies on the coast.

#### PETE BAKER NOT TO STAR

Pete Baker, the well-known and popular German dialect comedian, has abandoned his starring tour, under his own management, for next season. Mr. Baker is open to offers and will entertain reasonable propositions. All communications should be sent to him in care of the Lyceum Theatre, Cleveland, O.

If you want playbooks, photographs, or popular songs send stamp for catalogues to Supply Department, New York Dramatic Mirror.

#### COIN

M. M. Gutstadt, manager of the Lyceum, Ithaca, N. Y., has arrived in town.

Thomas E. Murray's tour with Major O'Haggerty will open on Sept. 15.

Eugene Rook, manager of the Opera House, Youngstown, O., arrived in New York last week.

E. M. Martin, manager of the Opera House, Pine Bluff, Ark., has arrived in town.

Hayes and Company have engaged the Imperial Trio for the next season.

Marie Carlyle has not signed to go with The Juggernaut next season as was announced.

Emmet Corrigan is spending the Summer at Set Cottage, Pennsville, N. J.

Willie Young will be R. B. Mantell's stage manager next season.

H. Weaver, Sr., will be a member of W. H. Crane's company next season.

Annie Caldwell has signed with George Thatcher for next season.

Madeline Bouton, who replaced Julia Arthur in A. M. Palmer's stock company after Miss Arthur left that organization last season, has signed with Mr. Palmer for next season. While abroad this Summer Miss Bouton will visit her uncle, Mr. Paul T. Wilks, in London, Eng.

Manager Frederick Hooker, of the Lee Avenue Academy of Music, Brooklyn, denies that the women that posed in "living pictures" at that theatre had any trouble about getting their salaries. They were paid and released because "living pictures" did not pay there, it being claimed that Brooklyn's atmosphere is too pure for such entertainment.

"Friends" is the title of a descriptive motto song by Murray Woods, sung successfully in Boston lately.

George W. Wilson has been engaged to play Nathaniel Reary in a Shreve Acres No. 2 company.

Comedian William F. Hoey left Queens-town for this port on the *Luania*, which is due here on Friday, accompanied by his manager, W. D. Mann.

Judge Dittenhofer made an argument in favor of the Dramatists' Bill before the Committee on Patents of the House of Representatives last Friday.

Charles L. Young will rest in the country during the Summer. He will next season herald Ives McCusker in The Prima Donna.

William A. Rogers, general manager of the Chicago Theatrical Exchange, says that enterprise already has between 700 and 800 houses on its books, including over thirty week-end city houses, that the Exchange represents more houses in New York than in any other State, and that it is looking time as far East as Massachusetts and Maine.

Rhea's company will include W. S. Hart, Ferd. Micht, M. L. Alop, Robert Conness, Isabel Waldron, and Margaret Whittaker. Two new plays will be added to her repertoire. In one of these Rhea will impersonate Bonaparte as a youth, the scene being laid at the military school where he received his early training.

Herbert Caethorn, the Irish comedian, who stars the coming season in his new play, A Cork Man, has been very busy engaging people for his new piece. Mr. Caethorn leaves for the West in a few days, where he expects to put in the Summer fishing and resting. Mr. Mitchell, his manager, will remain in the city until the season opens, looking after the business of the company.

Edmund Collier will open his season at the Star Theatre, this city, on August 27, for two weeks.

Eleanor Barry retired from the east of Sam'l of Posen on Saturday, June 26, on account of illness. She was taken to the Roosevelt Hospital, where a successful operation was performed upon her.

Two new melodramas, said to be of unusual strength, may be seen next season. One is called A Piece of Steel, and deals with the Carnegie steel works; the other is entitled The Voice from the Dead, the great effect being where a murderer is denounced by means of a phonograph. Roberts and Ebert are interested in the plays, which were written by John Reinhart and A. P. Seilhamer.

Mr. Barnes of New York will open the regular season of Hamlin's, Chicago; Hagan's, St. Louis, and the Grand Opera House, Kansas City. R. Paton Gibbs has been engaged for the character of Danvella in the play.

The Baker Opera company closed its season on Saturday in Detroit. The management owes the company nearly three weeks' salary. Affairs are said to have been loosely conducted, and a woful lack of system and judgment is alleged to have caused the early closing.

James K. Hackett opened a Summer stock season at the Queen's Theatre, Montreal, last night.

Ted D. Marks has opened a branch office at 408 Strand, London.

Harry Gilford, who whistled himself into fame in A Trip to Chinatown, is soon to fill a London engagement.

Minnie Seligman-Cutting won the suit last week which was brought against her by Henry C. Miner for \$100, which represented the printing and advertising expenses incurred in preparing for the production of the plaintiff's play of Lady Gladys at Newark.

Mag Timmerman will be the leading heavy lady in R. B. Mantell's company next season.

J. W. Carver's scenic production, The End of the World, will open season on Sept. 4 at Findlay, O. John Lowlow, connected with Robinson's Circus for years, is peculiarly interested in the venture, which is being backed by the Chicago Theatrical Exchange.

Klaw and Erlanger report a splendid line of bookings for their Southern theatres.

Lillian Harper has been re-engaged for Archie Boyd's Country Squire company.

Elmer Grandin's new melodrama, Slaves of Gold, will be produced elaborately by William T. Fennessy, of Cincinnati. Mr. and Mrs. Grandin (Eva Mountford) will play the leading roles, and the company will include John T. Burke, William B. Arnold, Al. Peckley, Franklyn Hurleigh, Gerard Anderson, William E. Courtenay, Frank Melrose, Harry Bradley, William Labb, Ida Vallance, Lizzie Creese, Anna May Fields, and little Florence Fields.

Anna Keeler is praised by the Kansas City Times for her work as the spinster in Baby.

Minnie Dehn will return to her family home and henceforth be known professionally as Marion Riddell.

Marion Elmore will play the part of a young Irishwoman in Frank Busby's new play, Shaft No. 2, next season, and James F. MacDonald has been engaged for the opposite part.

Hiram H. Forsman has been re-engaged for his original role of Hemingway, the villain, in Richard Golden's Old Jod Protty.

L. B. Cool, of Canton, Ohio, and A. Frothingham, of Scranton, Pa., arrived in town last week. They will make their headquarters at Klaw and Erlanger's Exchange.

The following have been engaged so far for Rosdale: Joseph Hawthorth, M. A. Kennedy, Charles Abbott, Mary Barker, Maud Haslam and Lillie Burke.

Lillie Swain has received an offer from William Seymour to play the part of Puck in the production of A Midsummer Night's Dream at Saratoga.

Doctor Schiller, the major domo of the Rosenfelds, will arrive in New York next Thursday week.

Governor Hogg, of Texas, accompanied by a staff of about twenty-five prominent Texans, is in New York, and is making sight-seeing tours of the places of amusement under the escort of Colonel A. B. de France.

The next tour of Robert Downing will be under the management of W. D. London, and will open at the National Theatre, Washington, D. C., on Aug. 27. The repertoire for the season will include The Gladiator, Richard the Lion-Hearted, Ingomar, and Damon and Pythias. Cambello, the champion swordsman, has been engaged for the arena combat in the Gladiator. Mr. Downing has under consideration a play for Eugenia Blair (Mrs. Downing) of strong historical and dramatic interest, by A. K. Hansen, author of Josephine.

Augustus Pitou and Colonel Alfriend, authors of Across the Potomac, have just finished rewriting that play, and it will go out next season better than ever. Among other changes, the authors have written in two comedy scenes, for which the Metropolitan Printing Company are turning out lithographs. Julia West, who has been engaged to play the contralto part next season, will sing two new songs written by Charles Graham.

C. W. Vance, formerly stage manager for Lawrence Barrett, John McCullough, Thomas W. Keene and others, will act in that capacity for James O'Neill.

Madyn Arbuckle has closed with Mrs. John Drew, and gone to Waddington, N. Y., on the St. Lawrence, for a season's fishing.

Franclyn Hurleigh left town on Saturday for his home in Rochester. He will later go to Canada for the Summer.

W. D. Botto is organizing a stock company to play an engagement of four weeks at the Atlantic City Opera House. They will have a repertoire of three pieces, and play three nights a week.

The San Francisco papers praise Amy Lee, who is in Edward Harrigan's company for the Summer. Miss Lee, with Frank Evans and P. Aug. Anderson, will begin their season in Pans Ticket 150 on Oct. 1. Manager J. M. Ward reports their time as nearly all booked in the large cities.

Master Alfred Waite, a product of Harrigan's theatre company the past two seasons, has been secured for the Red Boy in Old Jod Protty.

William Lanne, for the past three seasons with Thomas Q. Seabrooke, has been engaged for A Country Sport.

Romaine Belle Price and Will Nicholas Smith were married at Clinton, Mo., by the Rev. J. P. McCullough, on June 20.

James R. Adams is in town. He says his pantomimic play, A Crazy Lot, will be equipped with special trick scenery now being made by Blakeslee and Thomas, of New Haven.

The W. V. Ranous company, under the management of H. R. Corbett, will begin its Summer season at Hooch's Falls to-day. The company includes, besides Mr. Ranous, Norman Connors, Frank Sylvester, George T. Hall, J. A. Bigelow, A. B. Gillan, Homer Granville, Arthur Usher, Edgar Baum, Lizzie Rockelle, Ada Neill, Edith Athelstone, and Belle Peck. William Reynolds is musical director. The repertoire includes The Sea of Ice, The Merchant of Venice, The Bells, Camille, and Macbeth.

"I Love But You," a new waltz song by Signor S. Schiff, has been dedicated to Katherine Germann. She will sing it in Said Pasha.

The dedication and opening of Celeron Park, Chautauqua Lake, will take place on July 2. The Katherine Germaine Opera company has been secured for the opening. Charles Benton will direct the tour of the company the coming season, opening next month.

Ed. Dunn has gone to Rye for an outing. He is the guest of Mr. and Mrs. Frank Daniels.

Patti Rosa will open the season on Aug. 27, at the Bowdoin Square Theatre, Boston.



## THE USHER



Mr. Palmer, who arrived from England on Saturday, looks remarkably well. His cheeks are brown and his eyes are bright. The trip abroad has put him in fine fettle for the active and important season he has planned.

The Mission has announced the plays that Mr. Palmer will produce next season, and that he found little worth buying on the other side. He has appointed an agent in Paris, however, to keep an eye out for novelties, especially those suitable for the light productions at the Garden Theatre.

While in Paris he had a pleasant interview with Jules Claretie, director of the Comedie-Francaise. Claretie's play, *The American*, is in Mr. Palmer's hands. The author has written many American characters in his works and plays, but strange to say he has never been in this country nor does he speak or understand a word of English. He promised Mr. Palmer to come over to rehearse *The American*, when it is done here; indeed, he expressed great eagerness to do so.

Mr. Palmer tells me that his London offices were crowded with American actors during his stay there as his headquarters in this city generally are.

His passage across in the *Paris* was a succession of fog and gales, and he says that he is heartily glad to see a blue sky again. He almost forgot how the sun looked during his sojourn in the British metropolis.

Wood comes from London in the form of special correspondence to *The Mission* that Charles Frohman has secured The Masque-makers in spite of a previous arrangement between Mr. Jones and Mr. Willard whereby the latter was to have the American rights to the play.

My correspondent has been misinformed. I happen to know that Mr. Willard had the Masque-makers, and that the only reason why Mr. Frohman is now able to get it is because Mr. Willard voluntarily relinquished the American rights. He did this because the production demands a large outlay and as he could not utilize it until a year from next autumn he preferred to let it go.

Then Daniel Frohman made a bid for it, with a view to doing it at the Lyceum. But he backed out also, and then his brother Charles acquired the rights.

A so-called "stock" company finished a two-weeks' season at the Bijou Theatre in Hingham last Saturday.

From beginning to end the repertory was composed of pirated plays, including *Forgetful Me-Mat*, *The Plasterer's Wife*, *Mixed Pickles*, *The Private Secretary*, *Hazel Kiser*, *The Wages of Sin*, *The Blue and the Gray*, and others.

The manager's excuse for stealing other men's property is that the times are so hard he cannot afford to pay royalties. On the same principle, highway robbery and burglary would be excusable on the part of any citizen who finds his regular business dull.

At the Stone Opera House in the same town a stock season began last night with a performance of *Our Boarding House*. It may be that Managers Clarke and Delavan have secured the piece and the others they announce by legitimate means, but in view of the recent theatrical outrages in Hingham they might do well to show their authorization.

Judge Slack has granted Sandoz, the strong man, a permanent injunction restraining Irving Montgomery personally from using the name Sandoz in connection with his exhibitions.

The Mission engaged Montgomery, and dismissed the injunction some time ago, at which time some of the San Francisco newspapers were inclined to champion the bogus Sandoz.

Sandoz, by the way, is touring California with a company of his own and is meeting with immense pecuniary success everywhere. He will travel with the same combination, considerably enlarged, next season.

The San Francisco *Examiner* has been trying to "quer" Edward Harrigan's engagement there because he is playing at Mr. Hayman's California Theatre.

The *Examiner* printed an alleged New York dispatch before Mr. Harrigan's opening which asserted that understudies were to play the principal characters, and that the company was made up of "ballet girls, stage carpenters, song-and-dance men and amateurs," all the leading members having deserted.

The ends to which the *Examiner's* malicious enmity to Mr. Hayman goes nowadays is absurd. It cannot be especially injurious, for the motive of the systematic and malicious attacks is transparent.

Mr. Hayman may not be the most popular

manager in America, but the *Examiner's* wholesale abuse entitles him to respect.

## 1200 ANSWERS

"From my small ad. in your valuable paper of last week I have received upwards of 1,200 letters in response to it. Can anyone ask, does it pay to advertise in *The Mirror*?"

O. W. HAYWOOD.

NEW YORK, JUNE 21, 1904.

## THE BISHOP "STUCK"

J. G. Cantrell, *The Mission's* correspondent at Nashville, sends an account of the Cheatham-Thompson wedding, from which it appears that the officiating bishop was not altogether a success.

The ceremony took place at the Plater residence, on Vauxhall Street. A miniature chancel of flowers had been arranged, which was illuminated by candles in silver candelabra.

The bridal party was led by the six ushers, Frank B. Togg, John C. Bunt, John Demoville, James G. Cantrell, N. D. Richardson, Jr., and Claude Christopher. The ushers were followed by Bishop Charles J. Quintard. When the bishop had taken his stand at the altar, the maid of honor, Florence Cheatham, the bride's sister, entered alone. After her came the bridesmaids, Miss Plater and Miss Church. Then came the bride, Katherine Smiley Cheatham, better known to the profession as Kitty Cheatham. She wore a dress of heavy white duchesse satin with accordion pleated chiffon, and from her hair gleamed the diamond tiara presented by the bridegroom. The bride was followed by her mother, Mrs. Frances Cheatham, her aunt, Mrs. Thomas Plater, and Mrs. Stanley Fleetwood. William Henry Thomson, the bridegroom, and Richard Plater his best man, met the bride at the altar.

Bishop Quintard began to read the ceremony from a white paper book, which the bride had carried. At first it appeared that he was not familiar with the service. There were frequent pauses and hesitations, and some of the questions were not asked properly. The bridegroom, however, knew the service, which was that of the Church of England, and by his aid the end of the service was finally reached.

The ceremony, however, was so unsatisfactory that Dr. J. D. Barbee, of the Methodist Episcopal Church, was called in and a marriage in proper form was solemnized upstairs in the presence of the immediate members of the family.

The friends of the bishop assert that he had been suffering lately with rheumatism, from which he could only obtain relief through morphine. It was explained that at the time of the wedding the drug had taken unusual effect.

A reception followed the ceremony, and supper was served in the dining room, which was very daintily decorated. Mr. and Mrs. Thompson have sailed for Europe. They will take up their permanent residence in Liverpool, Mr. Thompson being a member of a prosperous cotton firm in that city.

## PRINCE AND WEST'S ENTERPRISE

"Prinrose and West will have something notable in minstrelsy next season," said Joseph P. Harris, manager for this firm, to a friend yesterday. "They propose to put out a great company that will number seventy performers, and these performers will all be leaders in their lines on the minstrel stage."

"Forty of these will be whites and thirty will be blacks. The enterprise will make necessary two grand first-parts, two handsomely uniformed military bands, and in fact two sets of features throughout. There will be two stage managers, two electricians, two mechanics, two musical directors, two stage carpenters, two masters of transportation, and two carloads of special scenery."

"The first-part will surpass anything of the kind ever attempted. Minstrelsy as it was and minstrelsy as it will be illustrated. And the company will describe minstrelsy in a fashion to discourage imitators and dismay would-be rivals."

"The reason for carrying forty whites and thirty blacks is to present to the public for the first time on the stage a full exposition of minstrelsy from its birth to the present time. This will be done in two distinct performances, but by one company and for one price of admission."

"The contracts for the painting of the special scenery and the making of the mechanical effects to be used," concluded Mr. Harris, "were let to-day."

## SUE FOR HIS FARE BACK

Barry Johnstone, who was with Harry Leighton's company at St. John's, New Foundland, says he had to sue Mr. Leighton for his return fare to New York. Says Mr. Johnstone: "Mr. Leighton agreed to pay fares to and from St. John's. After playing leading business with him for five weeks I gave the usual two weeks' notice that I would leave the company at the end of the seven weeks. But when I was about to return to New York, and I asked for my ticket, Mr. Leighton refused to give it to me, saying that my leaving the company deprived me of my title to it. I took the matter to court, and I finally won the case, Mr. Leighton having to pay my fare and the costs of the suit."

A city marshal made an ineffectual attempt to attach the box-office receipts of the English Opera company at the Grand Opera House on June 16, for a debt owed by William Rosenbach, the manager of the company. The marshal was shown a paper according to which Manager Rosenbach had transferred his interest in all the box-office receipts to S. Koppel, and the marshal was thus unable to accomplish his purpose.

## PROFESSIONAL DOINGS

Loie Arnold is still confined to her bed as the result of a serious surgical operation and it may be three weeks before she can leave the house.

Eloise D. Morgan may join the Bostonians forces next season.

Paul Scott is spending his vacation at Atlantic City.

Adelaide Randall made a gratifying success in *Cavalleria Rusticana* at Atlanta recently, in addition to her satisfying work in comic opera.

Moreton Baker, of the Mantell company, and his wife, Helen Baker, arrived from Europe last Sunday.

Frank Murray is back from Chicago, and is to be seen daily in his usual haunts.

John G. Ritchie, who manages the Alabama company, is in the city making bookings for next year.

Jacques Rosenthal left New York for Chicago last Sunday week.

John P. Carroll has signed for the Bobby Gaylor company for next season.

The following have signed to go with Milton Nobles next season: E. J. Summerfield, Della Clarke, Charles Willard, Ella Sothorn, Annie Buckley and Henry Pierson.

George H. Walker, manager of the Opera House, San Antonio, Tex., and other houses, recently presented W. A. McConnell and W. B. Seeland with a handsome gold-headed umbrella each as a token of his appreciation of their bookings this season.

Ed. J. Connolly will spend the Summer at St. James, L. I.

Anthony Boucicault may go with Rose Coghlan next season.

Charles Abbott has been engaged for Rose Leland.

Matt Leland has assumed the management of Charles Cowles in *The Country Merchant*, the tour of which will begin on October 1.

Emma Ince, who is playing an English engagement, is said to have made a hit on the London music hall stage.

Vernona Jarbeau closed her engagement at the Casino on Saturday night and will sail for Paris. It is said that she will head a burlesque company next season.

Mildred Holland has been engaged to play the leading part in J. C. Dixon's play *The Dagger and the Rose*.

The Metropolitan Job Printing Company has received the contract for all of Tim Murphy's printing. It is interesting to note in this connection that Mr. Murphy, who is a trained artist, has made all the designs himself.

Genevieve Beaman, leading lady of the Alabama company, sailed for Genoa on the *Fulda* last Saturday.

Warren Cowles contradicts the assertion that he had charge of the bookings of the Tootle Theatre at St. Joseph, Mo. Mr. Cowles while in this city represented the Rock Island Railroad only.

George H. T. Adler has been re-engaged for next season to play Charley in Charley's Aunt.

Arnold Reeves has been engaged for the leading heavy part in *In the Name of the Car*.

Jay N. Binkley is singing Charles Graham's latest song, "I Wish You Had Told Me So," at Terrace Garden.

Harry Standish, acting stage manager of *The Passing Show*, was thirty-six years old on Tuesday last, and after the evening performance at the Casino the event was celebrated at his residence, No. 175 West Forty-fifth Street. Among those present were Ludwig Engländer, S. Symour Hess, Mrs. Hess, Lucy Daly, Jesse Carple, George W. Lederer, William M. Dunlevy, Gus Piskley, Quincy Boone, and Clifford Boone.

Mabel Bouton has signed for next season with E. E. Rice, and will play straight parts in his new production to be brought out at the Garden Theatre.

J. H. Gray will continue as manager of the Lower Opera House, Williamstown, Conn. His regular season closed on May 1 with Al. G. Field's *Minstrel*, and the next season will begin on Aug. 15.

The Packard agency has engaged persons for the Ivy Leaf and for Conway and Cox's companies.

Alma Heywood in Edgewood Folks will open the following new theatres next season: The Opera House, Anna, Ill., the Opera House, Carbondale, Ill., and the New Music Hall, Metropolis City, Ill.

The Denver *Star* says: "Harry Corson Clarke has an extensive membership among leading societies. He is a member of Minneapolis Lodge, No. 42, B. P. O. E.; Edwin Forest Lodge, Actors' Order of Friendship, Actors' Fund of America, Actors' Amateur Athletic Association of America, and is also an honorary member of the Twin City Athletic Club."

"The New York Dramatic Mirror is the brightest, newest dramatic paper published in the United States. It is a journal entirely devoted to dramatic doings and is invaluable to the profession, managers and persons interested in the theatrical business. *The Mission* has a large sale in this city than all the rest of the dramatic papers."—*Courier-ville, Ind., Examiner*.

Joseph J. Dowling and Myra L. Davis were married at Coronado Beach, Cal., on June 16, by the Rev. L. M. Hartley. The newly-wedded pair will spend their honeymoon at that resort.

Corydon C. Miller, who has just had two successful operations performed on his nose, will spend the next three weeks in the North Mountains.

Warren D. Lombard has been engaged for the Summer as principal baritone of the Academy of Music Opera company, at Atlantic City, N. J.



Sydney S. Toler, of the St. Felix Sisters company last season, has signed with Chase and Mills company.

James O'Neill came to the city on Friday to meet his son, who returned from school in Ohio. He went to New London on Saturday.

Joseph D. Rogers and Rosema O. Armbruster, daughter of the well-known scenic artist, Max Armbruster, of Columbus, O., were married last week in that city.

J. M. Coe, manager of the Opera House at Pensacola, Fla., is in the city.

Lucy Schult received a present of a diamond ring from her friends on her birthday last week. Miss Schult will spend the Summer in the mountains.

Madge Deane has been specially engaged for *Vuur Bril*, or *The Evil Eye*, which Edgar Strakosch's Comic Opera company produced last (Monday) evening in Washington at Albano's Grand Opera House. Miss Deane plays Marie, the principal soubrette part.

John W. Vogel denies the report that he will not be with the Al. G. Field Minstrels next season. Mr. Vogel has been re-engaged for his fourth year with that organization.

Maggie Leland has been engaged by Rosenquest and Arthur for *Blue Jeans*.

Louise Blanchette of Agnes Herndon's company will pass the Summer at Bath Beach.

The tent of Reynolds' Circus blew over during a severe storm at Fairbault, Minn., last Wednesday evening, injuring fifteen persons. Nels Nelson, of Fairbault, was fatally hurt, being struck by the centrepole. The circus was damaged about \$5,000.

Harry Mainhall and Charles D. Herman have been engaged for Walter Sanford's stock company, and Joseph Mitchell for the part of Sammy Smudge in *The Power of Gold*. John Young will have charge of Mr. Sanford's scenic department at Niblo's.

J. Claude Gilbert, of Gilbert and Lynch, managers of the Russian Lyceum, New Britain, Conn., has been spending a few days in town securing attractions for next season. The Russian will reopen on Sept. 1 with *Primrose and West's Minstrels*.

H. Willard Storm, of the Wilfred Clarke company, is at his home in Scranton, Pa., for the Summer.

The controversy between F. F. Proctor and Mr. Soulier over the Leland Opera House, Albany, will be legally fought out in that city, the venue having been changed from New York. Each of the parties has begun action for a dissolution of their partnership in the theatre named. Mr. Proctor is in possession of the theatre as receiver, pending a determination of the litigation.

James R. Adams has gone to New Haven to inspect the new trick scenery he is having made there.

Fanny Temple will take out *Around the World* next season.

Frank Dayton, who will originate the leading part in *The Derby Winner*, A. H. Spink's racing drama, is training daily at a gymnasium in Hartford to prepare himself for the opening of his season Aug. 25. He works from nine to twelve at the gymnasium in the mornings and with heavy sweaters on walks five miles into the country and back every afternoon, has a cold shower and plunge bath and is rubbed down with alcohol and witch hazel, and advises this form of exercise for those who are corpulent.

Edward A. Braden is in the city. Mr. Braden is pleased with the success of *May Vokes* during her first season. Miss Vokes will spend the Summer at Lake Geneva, Wis., and her next season will open about Aug. 15.

Gus Piskley, who is appearing in *The Passing Show*, has signed to continue with Canary and Lederer next season.

Wallace Macroery, who was in retirement for some time, is singing the leading tenor roles in the Edgewood Avenue Theatre Opera company at Atlanta, where he has been greatly praised by the press.

Nellie Lawrence performed her specialty last week at the Bon Ton Theatre, Jersey City, and made one of the hits of the bill.

David S. Rose, William Schoen, and L. J. Rodriguez have incorporated the Milwaukee Amusement company, with a capital stock of \$4,000.

Harry B. Castle and Blanche Tyler were married at Springfield, O., on June 17, by the Rev. E. W. Simon. They will locate in the South, where Mr. Castle will manage a theatre.

Josephine Morse has been engaged to originate the leading juvenile part in *The Derby Winner*.

Jennie Dickenson has been offered an engagement to appear in the Winter Garden, Berlin, and also to sing in Paris.

Maud and Margaret Lewis, of David Henderson's company in Chicago, are spending a few weeks at Long Branch.

The contract existing between Walker Whiteside and W. F. Henderson has been cancelled.



**THEATRICAL SUBSCRIPTIONS.**

Proprietors going out of business for the summer may subscribe for THE NEW YORK DRAMATIC MIRROR for one, two, or three months upon the following terms: one month, 50 cents; two months, \$1.00; three months, \$1.50 payable in advance.

**IN OTHER CITIES.**

**BALTIMORE.**

On Monday evening at Ford's the Mirichs' Grand Opera co. added another to their already long list of successes in their production of Verdi's *Macbeth*. On *Macbeth* in *Macbeth*. We have never heard it sung better. *Macbeth* was in great voice, and he acted and sang the role of *Macbeth* with a force and power that left nothing to be desired. *Macbeth* was in all respects equal to the demands of this role. In striking contrast to the heavy work of the others, the lighter melodious allotted to *Macbeth*, the page, as sung by Nina Bertini, was most pleasing. Her voice, clear and sweet, well suited to Verdi's music, and her enunciation and articulation are so clear and full of suggestion, that the score is rendered intelligible to those who know but little of the art of music. Katherine Fleming possesses a charming alto. She is a constant worker, appearing in nearly all of the operas. While her voice is now rich and strong it does not appear wise to sacrifice it even for the honor and compensation of singing *Macbeth*. On *Macbeth* in *Macbeth* was followed by *Macbeth*, which was well rendered and which gave place to the *Macbeth* in *Macbeth*. Mr. Mirichs' evidently does not consider the music of *Macbeth* worthy of his conductorship, as on both the occasions of its production he has surrendered his baton to one of his assistants. In this, however, the audience did not agree with him, as despite the fact that it was the poorest, in point of production, of any of the operas, it was applauded to the echo, and the artists received recall after recall.

Annie Myers left the Murray co. and came home to rest. She has no definite plans as yet for next season.

The firm of Harris, Britton and Dean has been dissolved, and in their stead a corporation has been formed to conduct the management of the Academy of Music, in this city. The articles of incorporation state the capital stock to be \$50,000. The stockholders are Mrs. F. Harris, Richard L. Britton, Tunis F. Dean, and two young Baltimore business men. The new company will immediately proceed to reconstitute the Academy, and put in the new production which is required by the subscribers.

In the production of the grand opera, *Romeo and Juliet*, at Ford's, Mr. French and his company received an ovation. Mr. French has a lovely voice and a charming presence. Her stage idealism and it is not to be wondered at that it is not only a popular success, but a critical one. The picture of the balcony scene was a beautiful one, and the duet between *Romeo* and the fair *Juliet* simply held the breath of the audience. Miss French has certainly scored an instantaneous artistic success, and this is all the more gratifying as this performance was her debut in the opera.

The director of the Grand Opera co. will remain here until July 15, and on July 16 will leave and his co. will open a six weeks' season of comic opera at Ford's Grand Opera house.

Manager Kernan is having considerable trouble with the machinery required to produce the new for his new production of *Macbeth* in the new and Auditorium building. It is expected that so far it has not been able to produce the desired result. But as there are other artistic obstacles it can hardly be said to be experimental, and no doubt the successful result will be under control.

I have it upon good authority, that Manager Kernan has entered into a contract with Nason and Ziemann, of Philadelphia, under which, in April next, he will construct on the site of the former Auditorium a first-class theatre, which will be leased to the Grand City managers for a term of years. They will book only high-class attractions and operate it in conjunction with their other theatres. The building will cost nearly \$500,000 and will cost about \$200,000.

**SEASIDE.**

The Broadway and Lyceum were closed week of 19-20, as was also the Lyceum, with the exception of two nights, as the suburban theatres, Manhattan and Kitch's, had things their own way.

At Manhattan the co. has made a fine success, and thoroughly deserve it. In their perfect presentation of the selected plays are seldom seen a co. organized for summer work. They closed a capital week's business with an unequal match, in which Miss Crossman particularly distinguished herself. A double bill, *Not If I Know It*, and *Broken Thru*, is now showing the co.'s versatility. James Neill, the leading man, is temporarily absent from the cast through illness, and Harry Cotton, Charles and Alfred Finner are playing his parts in the respective plays.

At Kitch's the specialties in the theatre are of a first-class order. The gardens look beautiful and everything points to a successful season. George Herbert Leonard, A. C. DeLoe and Agnes Proctor will again present *Macbeth* at the Lyceum, as the local press has given the play much advertisement in the way of discussion and interest in it is thoroughly awakened. I have no doubt that the artistic success of its first presentation here will be duplicated, and better pecuniary returns obtained.

W. H. Rush, the owner of the Broadway has come into full possession having made terms with Mr. Leonard, and is now in a position to give up his lease. Mr. Rush has run the house for Mr. Leonard for a year past. He says he will book only first-class attractions. One of them is *Macbeth*, Jr. By the way, Alvin Crater, the young girl who has made a hit in this place, is a Denver girl. Her father is a well-known insurance man in this city.

Ferdinand Stark has composed a new march, called the "Kitch Garden." The orchestra is very popular at the gardens.

A Denver girl, Elizabeth Ross, joined the Rankin-Jeffers Lewis co. here.

Silver Lining, a new curtain-raiser, by L. H. Richards, will be put on at Manhattan next month. *Lady Windermere's Fan*, at the Lyceum, closed its business was given the play much advertisement. The play was very well balanced, and gave a delightful performance. The Hopkins co., with Sandoz, opens at a week.

**PROVIDENCE.**

*Pygmalion* and *Galatea* was presented with considerable success at Lethrop's Opera House 25-26. The leading roles were assumed by Katherine Weber, Lillian Mortimer, and William Harman. A laughable face by James E. McElroy, entitled *A Summer Visitor*, preceded the drama and introduced Justin Paige, Helen Lind, and the author in a pleasing manner. The bill was changed as, when the H. Percy Nelson co. appeared in *Macbeth* in the Frenches for the rest of the week. The cast included H. Percy Nelson, Ethel Becker, Florence Mack, Eva Williams, Fred. Warren, Thelma Gray, I. J. Kline, and J. J. Owens. Mr. Nelson was seen to advantage in the part of Paul Clayton, and Miss Tucker made a charming *Galatea*. Camille 25-26; *Pygmalion* and *Galatea* 27-28.

George E. Lethrop was here 20. He sails for Liverpool July 7 accompanied by his wife, son and Katherine Weber.

Will R. Gray, treasurer of the Lucia Belle Wagner's Landing co., is at his home in this city.

Kitty has arrived at from Williamsburg, Pa., where she has just closed with J. Z. Little's Young Slueth co.

The Powers Brothers have charge of the entertainment to be given at Kitch's Opera House 25 in aid of St. Joseph's Hospital.

and a large specialty bill will comprise the programme.

Manager Walter H. Smith of the Grand Opera House, Pawtucket, has accepted a position as clerk for Manager Davenport of the City Hotel, this city.

Justin Paige, of Lethrop's stock co., enjoyed a rousing benefit 25. The programme was long and varied, and included the first act of *Macbeth*, the third act of *The Streets of New York*, by the Katherine Weber co., and *The Ticket-of-Leave Man*, by Mr. Paige's pupils.

J. Frank Moore has been re-engaged as general press agent of G. H. Lethrop's enterprises for the season of '24 and '25. W. H. Mason will be his assistant as before.

**SARASOTA CITY.**

*Baby*, a farcical comedy of the lightest vein, proved a pleasing bill at the Grand 27-28 as presented by the Kitcher Stock co. The piece was given with a snap and vigor that made the fun infectious and heartily enjoyable. Ernest Edson as *Irascible Zerkle* made quite a hit. Pretty little Una Avel, the clever little ingenue, was particularly pleasing as the sweet and loving young wife of *Baby*, who, amusing and fully kept up the high character of work she has had as to expect. She has been most charming in all the young society girl roles she has appeared in and portrayed them so artistically and sweetly as to win all audiences. Clarence Holt, Lanning Roman, Walter Thomas, Miss Moore and others also did well. *Hande Phillips* sang a little song very sweetly that was composed by Colin Kemper. The audience was of good size and heartily applauded the clever lines and hilarious fun of the piece. A Terrible Danger, by Sardon, will be produced next week.

The Lethrop Opera co. only played one week of their summer season at the Grand, closing 27, as caused by poor business. The painting, *Macbeth*, will be exhibited 28-29-30.

Bertha Livingston, a pretty and clever young actress, has written a society mystery drama, *The Bell of Gaudipede*, which she will produce at the South Street Theatre at with a strong local cast. If successful here it will probably be put on the road next season.

Bessie Winfield of this city, is here for the summer. She will play *Ann Cruger* in *The Charny Hall* next season.

The city council has just passed an ordinance reducing the tax on circuses showing here. Twenty-five cent shows can now obtain license for one day for \$25, and for fifty cent shows it is \$50 for the first day, and \$25 for the second. *Macbeth* brothers come July 2-3, and Forepaugh's and Barnum's later.

The Midway Pleasure Amusement Co., which was a co. going about giving midway performances, consisting of a band and several booths of (circus) came to grief last week while showing at the Armory. Their money was attached, as the manager left town, leaving the specialty performers in the lurch.

**FRANK & WILCOX.**

**MILWAUKEE.**

Business at the Exposition Music Hall continues to be satisfactory, and the high class of entertainment which the management inaugurated last season is being kept up. Each week new people are added to the programme and so far not a single act has been permitted to go on that could be objected to by the most fastidious. This week has seen a return of several favorites of last season and judging by the way they have been received they have lost none of their popularity. Among these are the Jordanes, who are still very popular. First, the man of many faces, *Adrian*, a Scotchman, Harry La Rue, circus singer, and the Condon Sisters, singing and dancing.

Vandeville has not been a success at Schlitz Park, and this week will be the final one. The management are endeavoring to inaugurate a season of comic opera, which it would seem is more likely to be successful at the Park than variety.

Work is being pushed on the Davidson Theatre, and after the roof is on it is the intention to work night and day, which will be necessary to complete it by Sept. 1, the opening date.

A new libretto composed by Mrs. Marie Rowland, sister and published by Messrs. and Co., of this city, will be for the first time at the Lyceum. Williams at the Lyceum 25, and made a decided hit. "Go to Sleep, my baby," is the title.

**K. T. McDONALD.**

**LOUISVILLE.**

The Four Seasons co. return 25, appearing at the Auditorium, and strengthened by the addition of Elita Proctor Ota. The bill will be *A Chicago Drummer*, *Sunset*, in *Home Sweet Home*, and *Under an Umbrella*. The advance sale has been large, and there is every indication the engagement will prove a success.

The dramatic spectacle, *Amazons*, will be given at the Auditorium week commencing 25.

Walter G. Matthews presented his new play, *The Rubabie*, at Harris', 26, and the local press gave favorable notice of the piece, and particularly so of the co. Ed. H. Fisher plays a well-fitting comedy part. Also David German, Thomas Cooke, Robert Wright, and others. Each week new people are added to the programme of the principal acts, and most prize-worthy. The play will be performed at Harris' throughout the week, the proceeds going to the employees of the house.

The first of the series of six excursions under Messrs. Hamilton's management was run 24, carrying a very large crowd. Kate Elliott and other well-known actors of the principal cast, and the occasion through their professional efforts.

The Elks' reception at the Galt House was an elaborate affair. Grand Marshal Ruler Artley Appert and his wife were highly honored. There was dancing, music and refreshments galore.

Alvin Verna, who is Mrs. Fred. Nelson in private life, is giving a concert in connection with the Dushan Opera co. in this city. Mr. Nelson is a prominent railroad man of this city.

**CHARLES H. CLARK.**

**ST. PAUL.**

The Columbia Opera co. produced *The Bohemian Girl* at the Metropolitan Opera House 27-28, opening to good business. The opera was well staged under the direction of Kirt Callahan. The co. gave a very creditable performance throughout to well-pleased audiences. Helen Lamont was very attractive as *Arline*. George Lyding was heard to advantage as *Thaddeus*. His rendition of "Then You'll Remember Me," elicited hearty applause. John Callahan was excellent as the tyro *Queen*. Arthur Donaldson made a favorable impression as *Count Arkelheim*. Douglas A. Platt was very good as *Devilhood*. The chorus did excellent work. *Pinafire*, *Wanda*, *Said Pasha* 29-30.

At Little's Grand Opera House the William Morris co. are steadily gaining favor with our theatre-goers. Mr. Morris evidences every endeavor to please the patrons in presenting plays in a highly commendable manner. U. T. C. was given with a strong cast 25-26, opening to a good house. Little Helen Thill made a very interesting and charming *Ros*. The dainty jubilee singers and musicians were a very pleasing and taking feature. The co. give an enjoyable performance throughout. Our friends 27-28; East Lyons 29-30.

**GEORGE H. COLGATE.**

**ATLANTA.**

Audiences of large proportions continue to crowd the Edgewood Avenue Theatre, and the unprecedented run of summer opera at this house bids fair to exceed the hopeful expectations as first looked for by Messrs. Herbert Mathews and Thomas Pratt. For the first part of the week *Patience* will be given, which will be followed by *La Macbeth*. Next week I Pagliacci and *Pinafire* will be given. I am told that there are to be several changes soon at the Edgewood, and that Herbert Mathews drew largely upon his experience and knowledge in respect to keeping *Signor Pagliacci* with him throughout the remainder of the season. *Pagliacci*, as I understand it, positively objected to being loaned to at cheap prices, and this brought about the misunderstanding. Mathews' eloquence, however, proved a quietus, and the patrons of his house are loud in their praise and pronounce it a brilliant coup d'etat.

The summer opera at the Edgewood has already proved itself a money-maker. Here it is that the season will be regular, and with equal regularity of "Hub" Mathews and his happy way a to hand.

proved itself a money-maker. Here it is that the season will be regular, and with equal regularity of "Hub" Mathews and his happy way a to hand.

**DETROIT.**

The summer season, with all its numerous invitations for outdoor sport, river excursions, etc., has relegated theatrical amusements to the background. Even on low-priced theatres, Whittne's and the Empire, which remained open longer than the others, have succumbed to the heat. The Detroit Opera House, however, after being closed for a time, opened 25 with the George A. Baker Opera co. in *Boccaccio* at low prices. The performance was a meritorious one, and well deserving of the liberal patronage afforded it. Indeed, Detroit audiences have many times been obliged to pay \$1.50 for entertainments far less enjoyable than this, furnished by this co. Among the members of the co. are Alice Carl, Marie Dressler, Marie Loren, and Adolph Meyer. *Macbeth* was the dancing was one of the features of the programme. The co. gave *Boccaccio* all week, and next week will be heard in *The Chinese of Normandy*.

The Fellowship Club of this city, which is composed mostly of journalists, gave a moonlight excursion 25, which in its line was one of the events of the season, and thoroughly enjoyed by the many who participated in it.

**F. E. STREANS.**

**SUFFALO.**

The Star Comic Opera co., playing at the Star Theatre for the summer, is worthy of the high praise accorded it. Bettina Girard did not appear at the cast of *The Pirates of Penzance* week of 25-26, and Tom Hannon sang the part admirably. George Sinclair was careless in his lines, and either forgot or never knew them. Jennie Reiffarth, a new member of the cast, acted the part of Ruth much better than she sang it. Joseph W. Smith was excellent as *Frederick*. He has a clear round tenor voice and an excellent stage presence. Mr. Carroll made the most of his part, and as Police Sergeant received hearty recalls. The chorus is well trained. *Nadiv* 25-26.

The Lyceum Stock co. at M. S. Robinson's Lyceum Theatre revised *The Danites* to crowded houses.

A. Sosa, of the Concert Hall, has had serious opposition to opening his new playhouse on account of being closely contiguous to a church. A hearing was had before the Mayor yesterday, and a license was finally granted. Mr. Sosa will open 25.

Manager Robinson expects to have the New Court Street open by the first of August.

**BRET HART.**

**MINNEAPOLIS.**

At the People's Theatre the Andrews Opera co. opened the second week of its engagement 27 in *Macbeth* to fairly good business. This engagement is meeting with much success.

At the Bijou Opera House the Jackson Opera co. continues to draw good houses. *Macbeth* and *Chimes of Normandy* were given week of 27.

**F. C. CAMPBELL.**

**CORRESPONDENCE.**

**CALIFORNIA.**

LOS ANGELES.—Grand Opera House (Lawrence Hany, manager). The Hany stock co. in *The Pirates of Penzance* drew good houses week of 25-26. In *Macbeth* 27-28. *Macbeth* 29-30. *Macbeth* 31-32. *Macbeth* 33-34. *Macbeth* 35-36. *Macbeth* 37-38. *Macbeth* 39-40. *Macbeth* 41-42. *Macbeth* 43-44. *Macbeth* 45-46. *Macbeth* 47-48. *Macbeth* 49-50. *Macbeth* 51-52. *Macbeth* 53-54. *Macbeth* 55-56. *Macbeth* 57-58. *Macbeth* 59-60. *Macbeth* 61-62. *Macbeth* 63-64. *Macbeth* 65-66. *Macbeth* 67-68. *Macbeth* 69-70. *Macbeth* 71-72. *Macbeth* 73-74. *Macbeth* 75-76. *Macbeth* 77-78. *Macbeth* 79-80. *Macbeth* 81-82. *Macbeth* 83-84. *Macbeth* 85-86. *Macbeth* 87-88. *Macbeth* 89-90. *Macbeth* 91-92. *Macbeth* 93-94. *Macbeth* 95-96. *Macbeth* 97-98. *Macbeth* 99-100. *Macbeth* 101-102. *Macbeth* 103-104. *Macbeth* 105-106. *Macbeth* 107-108. *Macbeth* 109-110. *Macbeth* 111-112. *Macbeth* 113-114. *Macbeth* 115-116. *Macbeth* 117-118. *Macbeth* 119-120. *Macbeth* 121-122. *Macbeth* 123-124. *Macbeth* 125-126. *Macbeth* 127-128. *Macbeth* 129-130. *Macbeth* 131-132. *Macbeth* 133-134. *Macbeth* 135-136. *Macbeth* 137-138. *Macbeth* 139-140. *Macbeth* 141-142. *Macbeth* 143-144. *Macbeth* 145-146. *Macbeth* 147-148. *Macbeth* 149-150. *Macbeth* 151-152. *Macbeth* 153-154. *Macbeth* 155-156. *Macbeth* 157-158. *Macbeth* 159-160. *Macbeth* 161-162. *Macbeth* 163-164. *Macbeth* 165-166. *Macbeth* 167-168. *Macbeth* 169-170. *Macbeth* 171-172. *Macbeth* 173-174. *Macbeth* 175-176. *Macbeth* 177-178. *Macbeth* 179-180. *Macbeth* 181-182. *Macbeth* 183-184. *Macbeth* 185-186. *Macbeth* 187-188. *Macbeth* 189-190. *Macbeth* 191-192. *Macbeth* 193-194. *Macbeth* 195-196. *Macbeth* 197-198. *Macbeth* 199-200. *Macbeth* 201-202. *Macbeth* 203-204. *Macbeth* 205-206. *Macbeth* 207-208. *Macbeth* 209-210. *Macbeth* 211-212. *Macbeth* 213-214. *Macbeth* 215-216. *Macbeth* 217-218. *Macbeth* 219-220. *Macbeth* 221-222. *Macbeth* 223-224. *Macbeth* 225-226. *Macbeth* 227-228. *Macbeth* 229-230. *Macbeth* 231-232. *Macbeth* 233-234. *Macbeth* 235-236. *Macbeth* 237-238. *Macbeth* 239-240. *Macbeth* 241-242. *Macbeth* 243-244. *Macbeth* 245-246. *Macbeth* 247-248. *Macbeth* 249-250. *Macbeth* 251-252. *Macbeth* 253-254. *Macbeth* 255-256. *Macbeth* 257-258. *Macbeth* 259-260. *Macbeth* 261-262. *Macbeth* 263-264. *Macbeth* 265-266. *Macbeth* 267-268. *Macbeth* 269-270. *Macbeth* 271-272. *Macbeth* 273-274. *Macbeth* 275-276. *Macbeth* 277-278. *Macbeth* 279-280. *Macbeth* 281-282. *Macbeth* 283-284. *Macbeth* 285-286. *Macbeth* 287-288. *Macbeth* 289-290. *Macbeth* 291-292. *Macbeth* 293-294. *Macbeth* 295-296. *Macbeth* 297-298. *Macbeth* 299-300. *Macbeth* 301-302. *Macbeth* 303-304. *Macbeth* 305-306. *Macbeth* 307-308. *Macbeth* 309-310. *Macbeth* 311-312. *Macbeth* 313-314. *Macbeth* 315-316. *Macbeth* 317-318. *Macbeth* 319-320. *Macbeth* 321-322. *Macbeth* 323-324. *Macbeth* 325-326. *Macbeth* 327-328. *Macbeth* 329-330. *Macbeth* 331-332. *Macbeth* 333-334. *Macbeth* 335-336. *Macbeth* 337-338. *Macbeth* 339-340. *Macbeth* 341-342. *Macbeth* 343-344. *Macbeth* 345-346. *Macbeth* 347-348. *Macbeth* 349-350. *Macbeth* 351-352. *Macbeth* 353-354. *Macbeth* 355-356. *Macbeth* 357-358. *Macbeth* 359-360. *Macbeth* 361-362. *Macbeth* 363-364. *Macbeth* 365-366. *Macbeth* 367-368. *Macbeth* 369-370. *Macbeth* 371-372. *Macbeth* 373-374. *Macbeth* 375-376. *Macbeth* 377-378. *Macbeth* 379-380. *Macbeth* 381-382. *Macbeth* 383-384. *Macbeth* 385-386. *Macbeth* 387-388. *Macbeth* 389-390. *Macbeth* 391-392. *Macbeth* 393-394. *Macbeth* 395-396. *Macbeth* 397-398. *Macbeth* 399-400. *Macbeth* 401-402. *Macbeth* 403-404. *Macbeth* 405-406. *Macbeth* 407-408. *Macbeth* 409-410. *Macbeth* 411-412. *Macbeth* 413-414. *Macbeth* 415-416. *Macbeth* 417-418. *Macbeth* 419-420. *Macbeth* 421-422. *Macbeth* 423-424. *Macbeth* 425-426. *Macbeth* 427-428. *Macbeth* 429-430. *Macbeth* 431-432. *Macbeth* 433-434. *Macbeth* 435-436. *Macbeth* 437-438. *Macbeth* 439-440. *Macbeth* 441-442. *Macbeth* 443-444. *Macbeth* 445-446. *Macbeth* 447-448. *Macbeth* 449-450. *Macbeth* 451-452. *Macbeth* 453-454. *Macbeth* 455-456. *Macbeth* 457-458. *Macbeth* 459-460. *Macbeth* 461-462. *Macbeth* 463-464. *Macbeth* 465-466. *Macbeth* 467-468. *Macbeth* 469-470. *Macbeth* 471-472. *Macbeth* 473-474. *Macbeth* 475-476. *Macbeth* 477-478. *Macbeth* 479-480. *Macbeth* 481-482. *Macbeth* 483-484. *Macbeth* 485-486. *Macbeth* 487-488. *Macbeth* 489-490. *Macbeth* 491-492. *Macbeth* 493-494. *Macbeth* 495-496. *Macbeth* 497-498. *Macbeth* 499-500. *Macbeth* 501-502. *Macbeth* 503-504. *Macbeth* 505-506. *Macbeth* 507-508. *Macbeth* 509-510. *Macbeth* 511-512. *Macbeth* 513-514. *Macbeth* 515-516. *Macbeth* 517-518. *Macbeth* 519-520. *Macbeth* 521-522. *Macbeth* 523-524. *Macbeth* 525-526. *Macbeth* 527-528. *Macbeth* 529-530. *Macbeth* 531-532. *Macbeth* 533-534. *Macbeth* 535-536. *Macbeth* 537-538. *Macbeth* 539-540. *Macbeth* 541-542. *Macbeth* 543-544. *Macbeth* 545-546. *Macbeth* 547-548. *Macbeth* 549-550. *Macbeth* 551-552. *Macbeth* 553-554. *Macbeth* 555-556. *Macbeth* 557-558. *Macbeth* 559-560. *Macbeth* 561-562. *Macbeth* 563-564. *Macbeth* 565-566. *Macbeth* 567-568. *Macbeth* 569-570. *Macbeth* 571-572. *Macbeth* 573-574. *Macbeth* 575-576. *Macbeth* 577-578. *Macbeth* 579-580. *Macbeth* 581-582. *Macbeth* 583-584. *Macbeth* 585-586. *Macbeth* 587-588. *Macbeth* 589-590. *Macbeth* 591-592. *Macbeth* 593-594. *Macbeth* 595-596. *Macbeth* 597-598. *Macbeth* 599-600. *Macbeth* 6







# "PETE" BAKER

**Address Lyceum Theatre, Cleveland, Ohio.**

## THAT'S UP TO DATE.

The session in Jamestown was presided over by Grand Marshal Walter Agarity, and Grand Secretary Alfred G. Myers attended. The latter's report shows that the account of money to the credit of the various lodges in March, 1922, was \$2,024.52; total value of all property, \$22,419.41; amount expended for the year, \$17,170.25; total assets, \$3,249.27; cash, \$11,419.41; number of members March, 1922, 25; deaths during the year, 24. In his annual address the Grand Marshal Walter advised against the establishment of lodges anywhere except in the United States and also against the constitution of Grand Lodges in the United States. He also pointed out that the Grand Lodge of the United States is not a national body, but a body of Grand Lodges, and that this adhering to the Grand Lodge and not to the national body is the basis of the fraternal system.

Address all communications to  
**R. A. STEVENS, Manager, c/o The Editor, 1345 G and Broadway.**

in a game of baseball in the larger city on July 20.

## Paul F. Wagner, Boston, Mass.

**write at once.**

should have experience. American graduate. All-  
day LECTURER, etc. etc.







## NOTICE TO ADVERTISERS.

The attention of advertisers is again called to the fact that advertisements intended for the last page of THE MIRROR must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

## LONDON NEWS AND GOSSIP.

(Special Correspondence)

LONDON, June 16, 1914.

Henry E. Abbey and Maurice Grau have taken offices here at a Henrietta Street, Covent Garden. The name of John B. Schoeffel does not figure on the door-plate.

Mr. Abbey has just returned from a week's trip to Paris and Milan, where he went to hear several singers with a view to engaging them for the Metropolitan opera company. Melba has been engaged, but Calvé refuses to sing again at the Metropolitan. She has, I understand, several other offers in the air. Precisely what they are I shall announce in another letter.

The most important contract signed so far by Abbey is with Zelle de Lussan, who used to be with the Bostonians. Miss de Lussan will be cast for the role of Carmen. It will be interesting to note whether or not she will achieve in that character a success approaching in the slightest degree that made by Calvé in New York last winter.

At St. James' Hall the other day I heard Josef Hoffman, the prodigy, at the piano, whose appearance in America seven years ago was one of the sensations of the season. The boy's playing has, naturally enough, gained in power and dexterity. He is master of the instrument. His playing at St. James' disclosed the fact that he is equally at home in the various moods of music; and after the interpretation of the Rubenstein miniatures he was encored repeatedly. Mr. Abbey is negotiating to tour him in America the coming season, and is anxious to associate with him Rubenstein. I scarcely believe, however, that the great Russian composer and pianist will care to cross the Atlantic.

Beerholm Tree will begin a ten weeks' engagement in America at Abbey's Theatre, New York, on Jan. 25.

I saw Mr. Tree in his dressing room at the Haymarket last night.

"I propose," said he, "to play a new part at every performance during my first week at Abbey's. In that way I trust that your critics and public will be able quickly to take my measure as an actor."

It is barely possible that Mr. Tree will make a new production during the second week of the engagement.

The war between Clement Scott and Robert Buchanan as to the value of the latter's play, A Society Butterfly, at the Opera Comique, is waging. My own opinion of the piece is that its devices are transparent and its motif hackneyed. From the start, it suggests, as its author intimates, Dumas' Fra Diavolo.

There is a wrong notion abroad as to Mrs. Langtry's interest in this production. Her secretary, Captain A. H. Williams, writes to me: "Mrs. Langtry has nothing to do with the management of the Opera Comique; she is merely playing an engagement there on salary. There is, furthermore, tension between her and the management of the house and the theatre may close any day."

Charles Frohman has taken London offices at 4 Henrietta Street. His representative here will be William Leacock, author of Jago. Mr. Frohman has been very ill with grip, but he is now quite well. Yesterday he gave me an interview. The statement he makes to the effect that he has secured from Henry Arthur Jones the sole American rights to The Masqueraders, at the St. James, is especially interesting in view of the fact that E. S. Willard supposed and announced that he himself had secured it. Nevertheless, Mr. Frohman actually has the piece. He will produce it at the Empire as early as possible the coming season. Henry Miller will be cast for the part of David Remon, an astronomer, played here by George Alexander, and Viola Allen will be cast for the part of Duke Lavondé, a barman, who marries an earl, played here by Mrs. Patrick Campbell.

Mrs. Campbell is, without any doubt, one of the best equipped and most charming actresses now on the stage. Her methods and personality are more nearly akin to those of Minnie Maddern Fiske than to those of any one else.

George Alexander tells me that the report that he intends to go to America within a year or so is without foundation.

"In the first place," says he, "I have disposed of the foreign rights of almost my entire repertoire. Some day, however, I hope to go once more to your country."

The Masqueraders is a big success. This is indicated by the fact that Alexander will continue its production next season. A very strong scene—impossible, it strikes me, in real life—ends the third act. The husband and the lover of the heroine gamble at cards for the possession of the woman. The agony of suspense is ingeniously worked up by Alexander and Herbert Waring with Mrs. Campbell as an effective on-looker. The loser—Remon—wins.

The cast of The Masqueraders is large—thirty people. Before the curtain rose on the first night at the St. James, \$17,500 was spent on the production. Mr. Frohman will not be less prodigal.

Mr. Willard will be appeased for his loss by receiving a new play for the season after next.

Mr. Frohman has furthermore secured the American rights to Jones' Raubie Shop, staged here last winter by Charles Wyndham. I think it likely John Drew will appear in the piece. Frohman has also captured a drama which B. C. Stephenson and Haddon Chambers are writing for the Adel-

phi Marriage, by Brandon Thomas, author of Charley's Aunt, was acted at the Court Theatre; a drama in course of construction, and an adaptation from the French after the style of The Two Orphans, by George R. Sims; The Frondlings, by Lestock, to be staged here at Terry's in September, and to be staged in New York in January; a new drama by Sydney Grundy, to be acted at the Comedy in September, which have strong parts for Henry Miller and Viola Allen to originate at the Empire, and which will follow the example of Sewing the Wind, and discuss the problem of sex against sex.

These contemplated productions mean that Mr. Frohman on his arrival in New York the third week in July will engage many more actors.

Al. Hayman is staying at the Savoy. He will shortly commence his trip of the world, reaching India in November.

Joseph Humphreys will sail for home the week after next.

William Calder will sail for America on Aug. 15.

Ted D. Marks has tendered his resignation to Charles Frohman, and will live for evermore in London. He has taken offices at 408 Strand, adjoining the Adelphi Theatre, where he will conduct an international agency for managers, dramatists and vaudeville performers. He is in the same building with the one and only W. W. Kelly.

Maras assures me he is the first American manager that has been entertained at Marlborough House. He went there a fortnight ago with Little Ruby, the dancer, and met the Prince of Wales, the Duke and Duchess of Teck, the Princesses Louise and Victoria, the Duke of York, King Ferdinand of Denmark, and the Duke of Cambridge.

The Five Barrison Sisters have made their debut at the Alhambra. They made only a fair success, there being on the first night applause and also hisses.

W. A. Brady writes to me: "I have bought the American rights of Sutton Vane's The Cotton King. It will be produced in America by Joseph Grismer and Phoebe Davies. I have the refusal of a new play by Vane, to be staged in London in the Fall, and a new play by Sir Augustus Harris and a collaborator. I have now a representative in London and in Paris. I shall come to London every Summer. Corbett will not appear in Virginia and other legitimate plays until season after next. The coming season he will appear in Gentleman Jack and probably in a drama of a higher order which Sutton Vane and N. Morse are evolving for him. In the new play boxing will be introduced, but there will be no pugilism. I think that next Summer Corbett will tour Germany and Russia. Time is offered to him at the Adelphi."

I had a box on Saturday night at Islington to see Corbett. There was a large audience. Corbett, Bobby Taylor, Brady, Florrie West and Sadie MacDonald made hits. Jem Mace, ex-champion of England, presented a cane to Corbett.

The champion of the world is in splendid condition. He said to me: "I will not fight in England. I shall fight with Jackson when the Jacksonville Club will fix it. But if my theatrical season gets under way first, I shall not let the ring interfere with my bookings."

Corbett's next American tour will begin on Sept. 3 at the American Theatre, New York. Louise Montague, now appearing here in burlesque, and Sadie MacDonald, are to be with Eddie Fox in Off the Earth.

Fanny Ward, Lilla Vane, Josephine Hall, Grace Kimball, and Katherine Grey have gone to Paris for the Grand Prix.

Fred. Hamlin, of the Grand Opera House, Chicago, was a fellow passenger with me on the New York. He was made to believe by Marcus R. May, Joseph Humphreys, and myself that in mid-ocean he must write a letter and get up at 2 A. M. to mail it on a tug off the banks of New Foundland. He did everything but mail it. It was to his father. It was Fred's first ocean trip.

Marcus R. May informs me that he has had offered to him the management in America of several \$2,500-a-week attractions. There will be more about Marcus in a week.

Laura Burt will play the leading role in Old Kentucky at Liverpool next week.

J. H. Ryley is here arranging for a London production of the play by his wife, Madeline Lucette, which John Drew recently presented in America.

Among the Americans now in town are Nat C. Goodwin, Mabel Amber, Alexander Selvin, Maud Dixon, Marguerite Merington, Elizabeth Marbury, Harry Hilliard, "Max Eliot," Daniel Frohman, E. H. Sothorn, Ada Dove, Katharine Clemmons, Purdon Robinson, Elsie DeWolfe, Jameson Lee Finney, Rowland Buckstone, and Ballard Smith.

FREDERIC EDWARD M. KAY.

## DEER PARK.

ON THE CREST OF THE ALLEGHENY MOUNTAINS.

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park on the crest of the Allegheny Mountains, 2,000 feet above the sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant on the same mountain summit is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodations of its patrons. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantages of its splendid Vestibule Limited Express trains between the East and West. Season tickets on this train, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country. One-way tickets reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago and any point on the B. & O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park, Mountain Lake Park or Oakland, and the time limit will be extended by agents at either resort upon application, to cover the period of the holders visit.

The season at these popular resorts commences June 1st.

For full information as to hotel rates, rooms, etc., address George D. De Shields, Manager, Deer Park, or Oakland, Garrett County, Maryland.

It is only by interesting and varied attractions to reveal their own beauty.

## 1872 MISLER'S PENNSYLVANIA CIRCUIT 1894

BURGUNDER AND MISLER, Managers.

All the Best Amusement Patronizing Towns in This Section.

ALL THE MODERN THEATRES THE ONLY THEATRES

Wherein attractions are limited and best only of their respective kinds booked.

OVER 100 APPLICATIONS DECLINED LAST SEASON.

Including mostly those that bill like a circus, with first-class paper, "have entirely first-class specialties," "each member a star of the highest order," "that play only leading theatres," "that have a company selected from the cream of the profession," "that bar none," "that have the strongest and most expensive company ever organized," and other supposed enticing phrases on their ostentatious letter heads.

CUSTOMERS PROTECTED THE TRUTH TOLD.

Not any money or higher percentages will buy any misrepresentations.

SOME OF THE FOLLOWING THEATRES DO NOW AND OTHERS WILL BY THE OPENING OF THE SEASON HAVE ALL THE "MISLER REQUIREMENTS" TO BE IN THE CIRCUIT.

## Scranton

ACADEMY OF MUSIC, N. E. BURGUNDER, Local Manager. Population 2,000. Will be re-seated, newly carpeted, painted, stage and dressing rooms handsomely furnished. The only theatre that will be finished in its entirety by Sept. 1st. Located on the leading avenue, popular with the people, in special favor with the press and it does the business. Write for inquiry of any person you may know in Scranton by acquaintance or name why this theatre is preferred. Bookings for next season already exceed those of last season, without fifteen that were declined as not reaching our future standard.

## Williamsport

LECOMING OPERA HOUSE, JOHN L. GUIN, Local Manager. Population 1,000. Built in 1884. Magnificent in every particular. Business last season larger than before. Why? Because Mr. Guin is each season becoming more particular and so are his patrons. He has realized Misler's prophecy "the best companies only of the various kinds, not so many, more money for company, and local manager and audience always satisfied." He will not have ordinary companies if they do offer to per cent.

## Pottstown

GRAND OPERA HOUSE, GEO. R. HARRISON, Local Manager. Population 1,000. Handsome modern theatre, and large stage, built in 1893. On account of over 1,000 persons being out of work, business last winter was not good. This is already much better, and next season promises to be an agreeable surprise. Electric cars recently started will bring in a good many from nearby towns.

## West Chester

ASSEMBLY BUILDING, MARSHALL S. WAY, Local Manager. Population 1,000. Built in 1884. Modern in all its appointments, 27 miles from Philadelphia on the Pennsylvania Railroad. Trains every hour. The management has been cautious in the booking. Attendance large, and I am pleased to add the theatre to the circuit, because I know it will meet all promises I may make to managers.

## Johnstown

JOHNSTOWN OPERA HOUSE, J. G. ELLIS, Proprietor and Local Manager. Population 1,000. Opened January 15th, 1884. This theatre from the front door to the stage door is modern and complete and would be a credit to New York or Philadelphia. Mr. Ellis takes a commendable pride in his liberal selection of companies and wants only attractions worthy of appearing on its stage. He coincides with my views and will leave nothing undone to make the visits of managers, agents, actors and patrons pleasant and profitable.

All managers booked at this theatre will please write or telegraph me immediately to guarantee their dates.

## Reading

ACADEMY OF MUSIC, JOHN D. MISLER, Local Manager. Population 7,000. Theatre erected in 1886. Not as elegant as others in the circuit. There is not another in America like it. It has no boxes or loges. It has no overhanging balcony or gallery. The three divisions of the auditorium are distinct. The first floor seats 1,000, the second 1,000, the third 1,000. For safety, acoustics, ventilation, seeing, and comfort it is unsurpassed. In its management I avoid everything that was unsatisfactory to me about some of the theatres, local managers, and attaches that I tried to do business with during a four years' tour with Bartholomew's Square Parades. The box-offices, the auditorium, the stage, are as modern, refined, obliging, business methods. My newspaper advertising is different from all others in the world. Ask managers, agents, actors, patrons that have been to Reading to give you an idea of the originality, novelty, and success of the Misler system. Space here does not allow of details.

## THANKS!

I have peculiarities. I cannot please everybody. There are people in the profession and at home that don't like me, consequent upon 22 years' theatrical experience. I have many faults. I am not infallible. I am sincere. For these reasons am I very thankful to those managers, agents, actors, or citizens who in their travels speak kindly of my theatre and myself. I have often heard of their comments and they were truly tidings of comfort, joy and encouragement.

COMPANIES BOOKED FOR ANY NUMBER OF DATES, OR A WEEK OR TWO WEEKS. PLEASE STATE WHERE YOU ARE TONIGHT BEFORE AND WHERE AFTER TIME WANTED. TO ARRANGE ROUTE TO AVOID UNNECESSARY RAILROAD TRAVEL. THE CIRCUIT IS NOT A COMBINE FOR HIGHER PERCENTAGES, BUT IT IS FOR BETTER PERFORMANCES AND LARGER RECEIPTS.

The two towns through the circuit will include 9 large cities in New York State and 6 in Ohio. Performances will be announced on or before January 1st, 1915.

## THE ONLY NEW YORK AGENCIES.

W. A. McConnell, American Theatrical Exchange, Miner and Taylor, and Julius Cahn. When other agencies state time on Circuit is "filled," please wire at my expense to ascertain the truth.

For time and terms address all communications to

JOHN D. MISLER, Reading, Pa.

## Wilkesbarre

GRAND OPERA HOUSE, M. H. BURGUNDER, Local Manager. Population 4,000. Electric cars to eight towns within a radius of six miles. The model theatre will receive its usual annual renovation, and its reputation for large patronage to meritorious entertainments made even more extensive than the past. Ten of last year's bookings will not be taken again.

## Allentown

ACADEMY OF MUSIC, N. E. WORMAN, Local Manager. Population 1,000. Theatre will be remodeled and beautified, at a cost of over \$5,000. The outdoor and window advertising facilities will be very much improved, and my personal careful liberal attention given to bring the town to the amusement prominence its population and varied flourishing industries and thickly settled surroundings, entitle it to. Bethlehem and Catasqua have no theatre, and we frequently draw over 50 persons from those towns. Electric cars every 15 minutes. Some of the largest receipts on the circuit were at Allentown. Hereafter the average will be made much higher.

## Chester

GRAND OPERA HOUSE, THOMAS HARGREAVES, Proprietor and Local Manager. Population 2,000. To be repaired, handsomely carpeted, dressing rooms comfortably furnished, new scenery and a much higher class of attractions. Looking over the books for two seasons, I find the receipts were very gratifying and we intend to make them much higher hereafter. Hargreaves is well known among all classes and I have no reason why he should not make Chester very desirable for good companies.

## Altoona

11TH AVENUE OPERA HOUSE, MISLER AND HYMAN, Local Managers. Population 2,000. This theatre will be thoroughly cleaned, which in itself will make an extraordinary change. It will be painted, frescoed, decorated, the large stage and "properties" of all kinds made first-class, and dressing rooms put into a modern condition. It will look like a new theatre by Sept. 1. I have two young, popular, energetic gentlemen in touch with the people, and hereafter Altoona will be one of the most desired towns for meritorious companies. They have no winter amusements but the theatre, and it is a very prosperous community. Free list hereafter will be as follows:

I know nothing of and am not responsible for contracts that may have been made prior to June 1st for next season. If you were booked, telegraph or write.

## Lancaster

FULTON OPERA HOUSE, R. YECKER, Proprietor and Local Manager. Population 1,000. The theatrical profession is favorably aware of the liberal patronage bestowed upon all standard attractions in this city, many of them appearing with stage disadvantages. The work is now under way for a new theatre, with the walls of the present house only used. It will be complete in all its appointments, and a large number of the companies heretofore booked will be declined. For better entertainment and increased patronage, the future of this theatre is exceedingly promising. Mr. Yecker, liked by all who were fortunate enough to do business with him, will close with commendable enterprise a successful career as manager for over 25 years, by giving the city a new theatre.

## McKeesport

WHITE'S OPERA HOUSE, F. D. BURNER, Local Manager. Population 2,000. Fifteen miles from Pittsburgh. Three railroads. Most central and best location of all places of amusement. Remodeled and made magnificent in 1893, at a cost of over \$10,000. Popular, liberal and experienced management. Hereafter the best entertainments only of their respective kinds, limited in number each week and increased business.



## TELEGRAPHIC NEWS

## CHICAGO.

**Hall's Newway Dispatch of Nations**  
Theatrical-Gossip about Places  
and Persons in the West.  
(Special to The Mirror.)

CHICAGO, June 25.  
We have been in the throes of a hot wave and the American Derby here and the theatre has suffered accordingly, though business has been fairly good under the circumstances. The Henderson attractions always have hot weather to contend against, but when people become accustomed to the heat the Chicago Opera House is always filled, and Aladdin bids fair to duplicate this record. It is by all odds the most gorgeous spectacle which David, this Goliath of producers, has ever given us, and it is bound to win, and win heavily, too, on its merits.

Manager Henderson has signed three-year contracts with his two clever discoveries, John J. Burke, who has made such a hit in Foy's place, and Alene Crater, who has found much favor. He has also replaced Miss Sophie Harris, the tall English girl, with Louise Royce, who is much better in the title-role. She was a member of the company last year.

Tar and Tartar has had a week of it at the Schiller to large houses, but it was decided to return to the more musical works, and Chimes of Normandy was put on last night. It bids fair to enjoy a good run. Wolff's Gaspard is a fine performance. Business at popular prices is large.

Manager Prior, of the Schiller, left for New York the other day on business, expecting to be absent about a week.

The Grand Opera House has been brightened up considerably and will be reopened next Sunday evening with Tabasco and Seabrooke for a Summer run previously to the return of A Milk White Flag. This is good weather for Mr. O'Grady to swim out in, by the way.

Nothing appears to interfere with the popularity of Charley's Aunt, and Hooley's is enjoying a business which bids fair to keep up until the regular season of the house is opened Aug. 10 by Daniel Frohman's Lyceum company in The Amazons. The receipts at Hooley's, by the way, have been larger than they were during the corresponding World's Fair time last Summer.

Joseph Hook's stock company is to rehearse An American Peasant here this week on the stage of McVicker's, preparatory to the opening of the stock season at that house next week. Augustus Thomas' New Blood will follow the first play.

At the Columbia Sowing the Wind, which has been leaving the heat very nicely, will be kept on through the present week, when it will be followed by Liberty Hall, Goddards and The Luck of Boring Camp may follow. Manager Tom Shea, of the company, informs me that he looks for Charles Frohman here during the latter part of the engagement.

The matinees were very light Saturday, save at the Chicago Opera House, as every one who could do so was looking at the Derby. There were several theatrical parties at Washington Park. David Clayton and Ned Walsh gave a talk-to party to Dr. F. G. Stanley, Ben Gross, Walter Williams, Herman Vinton, Tony Danier, Jr., and a party of professionals. There were two cases of White Seal and a case of Hoster rye in the box, also a pound of crackers and half a pound of cheese.

Charles T. Ellis, who has rented the old Criterion, has arranged with Herman Vinton to organize a stock company for the production of standard plays there, beginning next week.

The Windsor closed Saturday night, and the Lamont family are soon expected to leave Chicago for good. James S. Motter, late of Motter's, will take charge of the house, rehearse it thoroughly, and reopen it as the Lincoln Park Theatre. It will no longer fly the black flag.

T. W. Mulhally is spending his Summer here. He will have two or three companies on the road next season.

Business at the Masonic Temple road garden has improved since the advent of Frank Lawton, the whistler, and other special features.

Bobby D has been secured for a season of Summer night concert under the direction of Max Baerle and a large slice of the Thomas cake.

Katie Emmett is at the Lake Villa Hotel, Lake Villa, Ill., for a brief season, and Katie Patman is at her Summer home in Boston Harbor, Mass.

Sam T. Jack's two houses, the Empire and the Madison Street Opera House, are still open and attracting good audiences with burlesque and vaudeville, while the continuous performances at Frank Hall's Casino are well attended.

A New York friend asks me to deny the report that E. Alcan, "the man cat," whom I mentioned last week as having been engaged by Manager Henderson, is E. Alcan, manager of Lewis Harrison in Faust. I do so cheerfully. I would mention the name of this New York friend, but a solicited correspondent objects to its further mention on the ground that Mr. McCormick's name is a chestnut.

I wish to correct another error. I announced that Yeghe Joughelt, a Dever discovery, was a chestnut, but I learn that her line is eccentric. The Dever man also made me Dwyer Meier. Mary May and Nina Carpenter, from away up in Minnesota, Wis., I got Nina Silence Vye, of the Lily Van Cortland company. Besides, by way of Manager Rocco, contributes Anna Anderson and Leta Leta.

Charles Dean, who used to do newspaper work in Kansas City and Chicago, writes that there is a so-so play, done in New York State called the Fancy Levi Dramatic com-

pany. The sourette's name is Cissy Tuhre, and Isadore Birkowitz is the manager, advance agent and treasurer. Pansy Levi and Cissy Tuhre are great on a three-sheet. Speaking of sourette names reminds me that we have a ward politician here who is called Hinky Dink McKenna.

Young George Beane was on one of the yachts in the Columbia regatta here the other day and the rigging was carried away. The party narrowly escaped drowning. Mr. Beane says that hereafter he will do his yachting on the ocean.

They are talking about a chain of variety theatres with Chicago as headquarters. The Steele Mackaye Scenitorium is to be the theatre here.

"Biff" Hall.

## BOSTON.

**Get Annual Summer Divorce in Comic Opera - Preparations for Gave Jones-Brown's Comedy.**  
(Special to The Mirror.)

BOSTON, June 25.  
For years I have wondered why Boston managers did not do more in the line of arranging Summer opera seasons. This year there is unusual activity in this line, and in two weeks there will be four excellent companies in competition in this city—Camille D'Arville at the Tremont; the Manola-Mason company at the Park; Pauline Hall at the Boston, and the new piece, Davy Jones, at the Museum.

At the Tremont to-night was observed the tenth anniversary of the appearance of Camille D'Arville on the comic opera stage and, as was quite appropriate, the bill was changed to give Falka, which had not been well given here for a long time. It is needless to add that Manager Askin's excellent company was cast to the best advantage in the piece and that Miss D'Arville was applauded most enthusiastically. Her popularity here is very marked, and the season is proving most successful. To-night daintily prepared souvairs were distributed in honor of the occasion.

Jack Mason and Marion Manola have received new proof of their personal popularity in Boston. They have opened their comic opera season at the Park, and on the first night the place was packed, encores and speeches were the rule of the evening, and Mrs. Mason was given a beautiful diamond ring by friends of her husband. The Mascot, which holds the stage until the end of this week only, is being given in a somewhat demoralized form, as the comedians—George Wilson and George Boniface—are given great license, and an extremely amusing show is the result, but it is not The Mascot. The Mikado is to follow.

Tennessee's Partner remains at the Museum only this week, and then comes Fred Miller's new opera, Davy Jones. The leaders in the cast are Len F. Brine, Harry Kelly, Eddie Smith, Robert Evans, Jere B. McAniff, Richard E. Carle, Dave Gilbert, Maude K. Williams, Marie Gilroy, Gertrude Fort, and May Stevens, while the star part of Commodore Dominick Shay will be given by Dan Daly. Napier Lothman, Jr., has been directing the rehearsals, and Fred Miller, Jr., will conduct the orchestra. Quite a place for fun! The women's concert in the tower will begin on the first night, July 2.

As the Grand Museum and Howard Athenaeum have closed for the Summer, Keith's new theatre and the Palace have things their own way. At Keith's, Uthman, the armless wonder, is the feature of the performance. Barle and living pictures-entertain at the Palace, where a new cooling device has just been added by Colonel Austin.

Pauline Hall evidently has a fondness for Boston as a Summer home, as she returns here for her third consecutive season. She will play this year at the Boston, opening on July 9 in Fatinitza.

Lacy Gormier, of the Davy Jones company, will play her old part in Prince Pro Tem at the Museum in September.

Philip Tower has been engaged for the Manola-Mason company at the Park for Nanki Poo in The Mikado.

Joseph Hewarth is rapidly recovering from his severe attack of appendicitis, which threatened at one time to be fatal. With his friend, George H. Brennan, he will pass the Summer at a Maine seashore resort, where they will have a cottage.

Camille D'Arville was the guest of honor at a reception given by Emma Toussaint, of Brooklyn, last night.

George E. Lothrop is going abroad for a Summer trip. He will be accompanied by his wife and family and Katherine Robert.

Lottie Collins' Truants are being engaged for next season by Corey and Harris. The last part of the entertainment will be devoted to The Devilbird, a musical comedy by Fred. E. Sawyer, with music by John S. Baker.

One of the earliest engagements at the Bowdoin Square will be the production of Garry Owen by Tony Parrell.

Algeron Tamm, late of the Grand Opera House company, will spend the Summer in Nova Scotia.

Nelson A. Merrill is to become manager of the Hotel Reynolds, which is so popular with actors playing in Boston. For several months Mr. Merrill was E. E. Star's representative traveling with the Dwyer company, but he preferred staying here to traveling with a company. John Weston has no interest in the Reynolds, it is said, but it is generally thought that he was responsible for Mr. Merrill's selection. The appointment is one which will create great satisfaction among Mr. Merrill's friends.

To-night Reginald De Koven conducted the orchestra at the Pop, where several of his compositions were given. The season of Pop concludes on July 7, but meantime there will be a number of special nights of unusual interest.

A. D. Crabtree will probably produce his play, Maudslayi, in this city early next season.

Opening attractions of the Fall season have been announced as follows: Grand Opera House, White Squadron, Aug. 11; Columbia, Young America, Aug. 25; Hollis Street, Peter F. Dailey in A Country Sport Sept. 3.

William A. Snow, Lothrop's scenic artist, is getting up new outfits for the Grand Museum and Howard Athenaeum while these houses are closed for the Summer.

Evelyn Campbell makes a visit to Prof. and Mrs. Wood at Wood's Hall before sailing for Europe on July 21.

Forrest Robinson and Mabel Bert will appear in In Old Kentucky when it is produced at the Boston.

JAY BENTON.

## ST. LOUIS.

**E. J. Henley to Run a Roof Garden - Two Black Cloaks and The Merry War.**  
(Special to The Mirror.)

ST. LOUIS, June 25.  
A roof garden and casino will be opened next Monday night under the management of E. J. Henley, on the roof of the Union Trust Building, fourteen stories high, and 250 feet in the air. Half of the roof will be used as a cafe and the other half for a high-class vaudeville entertainment. The prices will be fifty and seventy-five cents and a dollar. The place will be run all Summer, and has been leased for five years. It will be handsomely fitted up with shrubbery, plants, etc., and music will be given afternoon and evening, with a vaudeville entertainment until midnight.

To-night at Uhrig's Cave the opera, Three Black Cloaks, is having its first production by the Uhrig's Cave Opera company, and it is running as smoothly as if it had been on a week. The principal part, Girola, is being sung by Charlotte Macdonald. The support is by all odds the most efficient yet given. The Isabel of Helen Von Donhoff, the Dromez of George Denham, the Don Jose of William Broderick, the Don Louis and Don Philip of Messrs. Barron Berthold and A. M. Holbrook respectively are particularly good, while the chorus is stronger than ever. There is a very large audience to-night.

Terrace Park drew a large audience last night to see the first performance by the Hagan Opera company of The Merry War. Helen Bertram, who sang the leading role of Violetta, has entirely recovered from her hoarseness of last week, is thoroughly herself again, and sang the part delightfully. The cast is: Alice Gaillard as Artemesia; Alice Johnson as Elsa; Tetulla Evans as Theresa; Frank David as Rathsvar; Francis Gaillard as General Umberto Spinola; Richie Ling as Marquis Sebastian; and Ben Lodge as Colonel Von Shuler. They all did splendid work, which can also be said of the chorus. The Park had a very large and enthusiastic audience. The musical direction of Watty Hyde and stage management of Frank David deserve praise.

Last Saturday night the Royal Arcanum, a benevolent association, bought out the house and one of the largest audiences of the season was in attendance.

Jessie Lewis, a young actress, and male impersonator, who was a member of the company playing at Stratton and Henderson's Pavilion in New York, when it was burned on June 3, was arrested here Wednesday, attired in male costume. She claimed all her clothing was destroyed by the fire, except the boy's suit she wore, and that she was making her way to Jefferson Barracks, a few miles below the city, to visit her aunt. She was supplied with proper clothing, and sent to her destination.

Barron Berthold sang the role of Lionel in Martha, at the Cave, last Friday and Saturday nights, in place of Charles Barrett, who was resting.

Manager Frank McNeary has been requested by over 200 citizens to produce Lucia di Lammermoor the first week in July. This opera is the favorite one of Miss Macdonald.

A ballet by Alex. Spencer, the musical director, entitled "Sweetheart, Come Back to Me," dedicated to Business Manager Ben Tuthill, was interpolated in Three Black Cloaks last night and sang by Barron Berthold and made a hit.

Gertrude Lodge has joined the Uhrig's Cave Opera company, where she was a general favorite last season, and will make her first appearance next week.

Jellie Roschold made another hit last night at Terrace Park in her specialty song, "Half-past Nine," and also in a duet. Manager Hagan will introduce high-class specialties as a feature during the season, as it has made quite a hit so far.

Archie Boyd has arrived at his home in this city, and will remain until his season opens.

W. C. HOWLAND.

## CLEVELAND.

**Fincham Secures the Popularity - A Black Cloak and The Merry War.**  
(Special to The Mirror.)

CLEVELAND, O., June 25.  
Fincham has frequently been presented here, but never in a more pleasing and artistic manner, than by the Murray-Lane company who presented it to-night at Hahn's Garden Theatre. Mrs. Lane proved a charming Josephine, her fine soprano voice being heard to advantage. Harry Brown's rendition of Sir Joseph Porter was good, and the rest of the cast were well taken. Mrs. Brown made her first appearance with the company and was well received in the role of Helen. A large and fashionable audience filled the garden. The Mikado will be given next week.

Sanspareil Music Hall will be closed all week with the exception of to-morrow afternoon and evening, when Sousa's Band, with Miss Gertrude Meyer and Herr Anton Scott, will be heard.

Pain's spectacle "The Storming of Vicenza" will be given its initial performance to-

morrow night, and everything is in readiness for a grand production.

Americus will be presented at Cable Park commencing July 2.

WILLIAM CRANSTON.

## PHILADELPHIA.

**Successful Season of Opera-House - One Theatre Open in a Week of Four-Weeks.**  
(Special to The Mirror.)

PHILADELPHIA, June 25.

Since last Monday the heat has been almost suffocating. Not for one evening at eight o'clock has the mercury stood lower than ninety-eight. But Philadelphians have become accustomed to this order of things, and do not appear to take it much to heart. As proof of this, witness the opening of a Summer season of grand opera at the Empire Theatre, on Thursday night, and the magnificent reception tendered Madame Louise Natali, the prima donna of the company, by an audience which filled the best seats of the house. The bill was Il Trovatore, with another favorite, Payne Clarke as Manrico, and Perry Averill as di Luna. Each of them was so warmly received as to stop the action for several minutes. This week a repertoire is to be given, with Carmen, Faust, Il Trovatore, Martha, Cavalleria, La Traviata, and Bohemian Girl. Carmen has a good attendance this evening.

Princess Bonnie commences its fourteenth week this evening, it being the last of the season but one. It is not as yet definitely settled at which theatre in Boston the opera will be given, early the coming season. The cast has, with a single exception, remained the same for months. Mabel Baker was assigned the position vacated by Laura Joyce-Bell, who left to go with her husband to the Grand Opera House. Mr. Spencer has signed none of his present company for next season, but it is understood that all the present members will remain.

The Park dropped Fatinitza and put on Pinafore on Saturday night, continuing the bill for this week. Pauline Hall made a buson Ralph Rackstraw. She, with Lilly Post, gave a reception on the stage after the matinee performance Saturday. The management has fitted up the space at the side of the theatre, and between acts dispenses free ice cream to lady patrons. Business remains fair. The engagement will continue until the middle of July.

Gilmore's Auditorium closed its Summer season on Saturday night, and will open the Fall season with Vale's Devil's Auction in August.

Pinafore, with a novel and unique spectacular setting, opened at the Grand Opera House on Saturday night. The house, considering the depressing weather, was very fine. The company is an exceptionally strong one, and the opera went well. Fatma Diard is the Josephine, and Sig. Montegrifo the Ralph Rackstraw. George Broderick is the Captain, Laura Joyce Bell the Buttercup, Josephine Knapp the Hebe, and Joseph Fay the Dick Deadeye. Digby Bell is starred as Sir Joseph. The opera has never before been so handsomely staged in this city. The week opens finely to-night, with a large house.

The Fall of Herculaneum has reduced prices, and is drawing heavily. The Lyceum has closed, and this leaves the Bijou as the only occupant in a block which contains four theatres.

Josephine Knapp, of Fort's Opera company, playing at the Grand, and John McGhie, musical director of the same, are to be married as soon as the season closes. A premature announcement that the wedding had already taken place, was falsely published in some of the papers here.

The new title of the management of the Grand Opera House is the Hinrichs Opera Company, Limited, Lessees.

A tenor, new to this city, made his appearance as Manrico, in Il Trovatore, at the Saturday matinee at the Empire. M. V. Belletto made a good impression.

EDWINS RUSHTON.

## THE PRODIGAL DAUGHTER SOLD.

T. Henry French has sold all rights in The Prodigal Daughter to Walter Sanford. Twenty thousand dollars, it is said, was the price paid. This included all the special scenery, costumes and properties.

Mr. Sanford will send the play on the road early in September, and he is now engaging his company.

## SAID TO THE MIRROR.

W. J. ANTONIO: "No, we shan't play in New York next season. We're going to make money next year if we can, and New York is not the best place in the world to do that. Ambition, the new play that Henry Guy Carlton has written for Mr. Goodman, will be produced in Boston in February. The subject deals with political life in Washington. Our other plays will be David Garrick, A Gilded Fool, and In Misery."

FRANK SMALL: "I'm the press agent for the Wild West Show this season, and I like the work as well as anything I ever did in my life. There's no friction whatever among the representatives of different nationalities. Just think of it. At a Schuylkill picnic last Sunday, the members of the French and German caravans were promenading through the grounds arm-in-arm just as if there had never been a Franco-German war."

LESLIE GRACEY: "My family are summering at Patchogue and I run down there occasionally over Sunday. There are a number of theatrical people who own cottages at and around Patchogue. Where's Whiskers? There he is—getting fatter than ever. No, I never get homesick so long as I have Whiskers to remain in town with me. That cat is almost human."

First-class cabinet photographs of actors and actresses can be obtained from Supply Department, Dramatic Mirror. Price 25 cents each.



## REFLECTIONS

George K. Fortescue, who had been spending a few days in town, left last Tuesday for his summer home, Evangeline Cottage, Winthrop, Mass., where he will stay until the Fall. He has not made any plans for next season.

Edith Newton has signed for the Alton Opera company.

Clarence Holt has gone to join the Coates Opera House stock company, Kansas City.

Frederick W. Sidney and his wife, Vida Croly, left on Saturday for Europe.

Bessie S. was arrived in New York from San Francisco last week.

Eleanor Calhoun, an American girl, appeared at the Comedie Parisiens in Paris, recently, as Hermione in Andromaque, and is said to have scored a success. She will make an American tour next season under the management of Hugo Gorlitz.

Al. Caldwell, lately associated with R. E. Miles in the management of The Actor's Holiday, has bought an interest in C. E. Callahan's comedy, *Coco Hollow*, and will manage the company. Floy Crowell, who made a hit in the Chicago production, has been re-engaged for the part of Clyde Harrod. Louise Amot has signed to play the eccentric comedy role, a character which she originated.

Alletta K. Tyson, of 22 Shawmut Avenue, Grand Rapids, Mich., inquires about the whereabouts of Elwyn Stevens, who two years ago was the leading support of Frank Mayo.

Maud Odell is at the Sea Island Hotel, Beaufort, S. C., for the summer. Miss Odell, who was with the Blue Jeans company last season, has signed for two years with Daniel Frohman. She writes from Beaufort: "The only dramatic food I have is Tim Mason, and how I do enjoy it when it comes!"

Frederick Paulding gave a musicale on the evening of June 15 at New Rochelle. The grounds were tastefully decorated with Chinese lanterns and potted palms. An excellently arranged programme of musical numbers and recitations made the occasion enjoyable.

Adams and Davis have engaged Alex. C. Butler, formerly of the Hulton Brothers' Fantasma company, Adelaide Butler and Iona Burgess for their new A Crazy Lot company.

Gertrude Fort has been engaged to play the part of Loretta in the new comic opera, *Davy Jones*, which opens next month at the Boston Museum.

Theodor Babcock, who was with Nat C. Goodwin for a number of seasons, has been engaged to play the principal part in *A Wild Duck* next season.

The DeWolf Hopper Opera company closed season at Binghamton on June 10, having been out ninety-four consecutive weeks, thirty-five of which were devoted to *Wang and the Nine to Pandemonium*. Mr. Hopper will produce *Dr. Syntax* at the Broadway on Sept. 3.

Frank Moran sailed for Europe on the *Companion* June 16.

The Emmet Guards, of Washington, had a benefit at Albion's Theatre in that city on June 16. The Strakosch opera company gave the second act of *The Gypsy Baron*. Lavinia Shannon and Giles Shine appeared in a scene from *The School for Scandal*, and others took part.

Roland Reed closed the season at Pater-son, N. J., on June 16.

Eva Davenport, the comedienne, has signed with the Della Fox Opera company.

The Portland Amusement Company of Portland, Oregon, was recently incorporated. Its capitalization is \$25,000. The officers are H. F. McElroy, Maurice Smith and John F. Codrington. The company is incorporated to erect and maintain theatres, and engage in the general amusement business.

McKay Rankin and Jeffreys Lewis will star jointly through Mantoloking and the Northwest. Their company will be organized in Denver.

Manager Mack Taylor, having been called home to Canton, O., has secured Phil Irving to attend to the bookings of his several houses in Pennsylvania and Ohio.

Manager L. R. Cool, of Canton and Salem, O., is in town, looking for his two houses. He will make his headquarters at Packard's Exchange.

At the meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, recently, F. F. Mackay, the retiring president, was presented by some forty members with a handsome gold badge heavily jewelled and emblematic of the order. Over sixty members were present and the proceedings were exceedingly interesting.

The Vanderbilt Club has decided to patronize, as a body, the American Theatre of garden, which is managed by Otto Weyl, who directed the stage performances of the Club last winter at the Metropolitan Opera House. Tickets will entitle members of the club to occupy two rows of reserved seats, and when the entertainment is given in the theatre proper, on stormy evenings, they may occupy the parterre boxes.

Ada Van Etta is in Buffalo.

A pretentious outdoor performance is promised by Jack Birch at prominent resorts during July and August. According to Mr. Birch, plans have been perfected for the presentation of *A Midsummer Night's Dream* at Long Branch, Atlantic City, Newport, Saratoga, Narragansett, and probably Richfield Springs. E. D. Lyons will stage the production.

Thomas Ebert, of the firm of Roberts and Ebert, was called suddenly to sing Thaddeus in *The Bohemian Girl* at the Grand Opera House. This is one of Mr. Ebert's best parts, and it goes without saying that he acquitted himself creditably.

## AMONG THE DRAMATISTS

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Madeline Lucette, author of *Christopher, Jr.*, is in London, where she has begun negotiations for the production of this play before its production by John Drew's company. It is said that she may also place in London two other plays that she has finished during the past year. Since she has been devoting her time to playwriting, Miss Lucette has completed four comedies, several serious plays, one of an interesting psychological nature, a melodrama and two comic operas. Her operatic work has been done with the collaboration of Julian Edwards, the composer. Miss Lucette will probably remain in London until the Fall, when she will return with her husband, J. H. Pixley.

William Gill is writing a three-act comedy for Helen Dauvray, who will go out next season under the management of Edwin Knowles of the Columbia and Amphion theatres, Brooklyn.

Mary C. Rowsell and H. A. Saintsbury have made a five-act romantic drama called *The Friend of the People*, from the novel of that title.

Frederick W. Sidney, Mrs. Sidney and their daughter, Marjorie Sidney, sailed on Saturday on the *Manitoba* of the Atlantic Transport Line for London. The trip will be one of business and pleasure. Mr. Sidney hopes to place *A Queen of Hearts* in London while he is there, and to renew a contract once made with Charles Hawtrey for the production of Mr. Sidney's comedy, *A Loving Legacy*. In addition, Mr. Sidney takes over the skeleton manuscript of the play he is writing in collaboration with Bret Harte, founded on the latter's novel, *A Ward of the Golden Gate*. They will finish the play during Mr. Sidney's stay abroad, and it may be produced in New York next season.

The *White Captain* is the title of a new comic opera by Benjamin Loewenthal, a clever young piano virtuoso of this city. The book is by A. L. Parks, and it is said to brim with humor and novel scenic effects.

Edward E. Kidder writes: "Allow me the space to say that I am not 'collaborating' with Barney Ferguson on a play. I said that gentleman some material that he desired, but that is hardly the same thing. I do not collaborate with anyone."

Glen MacDonough has completed *Miss Dynamite*, the new farce which C. B. Jefferson, Klaw and Erlanger have procured for Marie Jansen.

Erling the Bold, in which Edwin Sharples will be starred, is taken from the story of that name written by R. M. Ballantyne. It deals with the sea kings of ancient Norway in a romantic manner. Erling, the hero, is a young sea king and a champion of liberty. Love and war are blended, the Norse maiden being represented in Erling, the soft-eyed, and Ada, the beautiful. Erling the Bold and Glimm the Gruff are the warriors. The climax is reached when, in an unequal contest, twenty soldiers whom the treacherous King Harold has sent to waylay Erling and Glimm are vanquished by these worthies. In the closing scene King Harold is slain in a hand-to-hand combat by Erling, who is proclaimed King of Norway.

The English dramatists are certainly industrious. Oscar Wilde's new comedy is to be produced at the Haymarket Theatre in August. Henry Arthur Jones will be done shortly at the Criterion and two new plays by Mr. Pinero, one of which is said to have a motive even stronger than *The Second Mrs. Tanqueray*, are also announced. Possibly it is to secure one of these plays that Rose Coghlan is going abroad.

The cable informs us that Daniel Frohman has secured the Wilde play for the Lyceum; A. M. Palmer has bought *Little Christopher Columbus* for the Garden, and Charles Frohman has bespoken *The Rattle Shop*, *The Masqueraders*, and *Marriage for the Empire*. We are told that the last named play, which is by Brandon Thomas, was not the great success in London that it was reported to be. But, evidently, C. A. thinks it will go here.

## OBITUARY

Jacob Acker died in Troy on June 9. He was the owner of one of the first variety theatres in that city, called "The House of Lords."

James Kirtz died last March in Melbourne, Australia. He will be remembered as a member of the original San Francisco Minstrels.

Kate Wilber, the wife of Manager A. R. Wilber, died on June 10 at Rosamunda, New York. Peritonitis was the cause. Mrs. Wilber was thirty-five years of age.

Frank Bullard Bradford died recently in Albany, N. Y., from the effects of a fall, and was buried at Bennington, Vt., where he resided. The deceased was a well known educationist, and was locally prominent as a Shakespearean scholar.

Paul Benfise has received a cablegram announcing the death of his sister, Alice Lorimer, at Cairo, Egypt, on June 9. No particulars were given. Miss Lorimer was a talented young actress, who made her mark as leading lady in Frank Mayo's company.

William Raymond, known to the stage as Raymond Lewis, died suddenly from pulmonary hemorrhage at 277 Dean Street, Brooklyn, last Friday morning, aged thirty-five years. The deceased, with Robert Lewis, did a variety turn called "The Bowers Boys." He was reared in California, where his mother resides. The Actors' Fund took charge of the remains, and they were interred in the Cemetery of the Evergreens on Saturday.

Ethel Langdon died on Sunday night in Boston of quick consumption, after a short illness. She was born in Boston twenty years ago, and made her debut in East Lynne four years ago. She played in *East Lynne*, *The Mountebank*, *Evadne* and other pieces. Her last engagement was as Ruth Harvey in *U. S. Grant*. The real name of the deceased was Ethel Harcourt.

After a long illness at her mother's residence in Washington, Leola Beauchamp Hughes, daughter of the late W. A. Hughes, of New York, died recently. Miss Hughes was widely known in New York, Philadelphia, and Washington society, and in the American colonies of European capitals. When but a mere girl her dramatic and musical accomplishments were received with favor by select audiences in Paris. The wishes of her parents and the modesty of the deceased confined her work to social occasions, otherwise she might have been as sincerely missed by the public for her talents as she is by those who knew her for her virtues.

John Decker, a member of Harrison's company, whose death was chronicled recently, made his last appearance on Thursday night, May 11, at the Amphion Theatre, Brooklyn. The deceased was twenty-three years old, and had been with Harrison ever since he was ten years of age. His more recent parts were *Dick the Rat* in *Old Lavender*, *Nisbet's Spycare* in *The Woolen Stocking*, and *Beau Harlow* in *Reilly and the 400*. The Actors' Fund had charge of the funeral, and interment was in Calvary Cemetery. The cause of death was cerebro-spinal meningitis.

Albert La Montagne, who died recently in this city, was a leading spirit of the Comedy Club of New York, and an enthusiastic and talented amateur actor. He was stage manager of the South Dramatic Society of Brooklyn, and was a prominent member of the Columbia College Dramatic Club, known as *The Stroulers*. The deceased, who was twenty-nine years old, was a native of New York. He was graduated from St. Bridget's College, Manchester, England. He was a member also of the Union, Racquet and Rockaway Hunt clubs, all of which were represented at his funeral, which took place from the Church of St. Vincent de Paul.

Rail Haherkorn, orchestra leader, died at Los Angeles, Cal., on June 7, from pulmonary consumption, in the thirty-fourth year of his age. The deceased was of foreign birth, but was reared in this country. He first appeared as a leader of orchestra at the Third Avenue Theatre, when that house was managed by J. M. Hill. Two years later, while leading the orchestra at the Union Square Theatre, where Margaret Mather was playing in *Romeo and Juliet*, Mr. Haherkorn and Miss Mather became acquainted, and on Feb. 15, 1917, they were secretly married in Buffalo. On July 4, 1919, Miss Mather secured a divorce from Mr. Haherkorn, and about a year the latter married Emma Foster Smith, of Pittsburgh, where he was orchestra leader in the Duquesne Theatre. One child was the result of this union.

Julia Porter died at Providence, R. I., on June 1 of brain fever, after an illness of but a few days. The deceased was a member of the Katherine Huber stock company, of G. E. Lothrop's forces. She was born in Philadelphia, and was in the first child of her age. The deceased was the daughter of a theatrical family, and had been a member of the profession from childhood. Charles P. Porter, her father, was a prominent manager and actor in Philadelphia, and her sister, Mrs. S. A. Baker, is a member of Thomas W. Keene's company. Miss Porter was a prominent member of the stock company of the Walnut Street Theatre, Philadelphia, for sixteen years, and for the past five years she had been under engagement to Manager Lothrop. The remains were interred in the family vault in New York.

Alfred Post Burbank, the educationist, died at No. 43, West Thirty-sixth Street, on Friday morning, aged forty-eight years. He had just returned from Southern California, where he had sought to restore his health. The deceased was born in Hill, N. Y., and was educated at the University of Chicago. He taught school for some time, and was principal of public schools in Chicago, and then he went before the public as a reader. In 1886, although then but 27 years old, he enlisted in the Union army and served in Tennessee. For a time Mr. Burbank was on the stage. He originated the part of the Claimant in *Black Tom's* dramatic sketch of that name at the Lyceum Theatre, and afterwards played the part of Dick Fennel in *Sweet Lavender*. He dramatized Dickens' "Great Expectations" and read from it effectively. He had recently made a tour with Bill Xye, and was compelled to abandon a second one on account of the development of the disease that caused his death, consumption. The deceased was a member of Delta Kappa Epsilon Society, and of the Lotus Club, the following members of which acted as bearers at the funeral, which took place from the Church of the Transfiguration, the Rev. Dr. Bonington officiating, on Sunday: Edward Herman, Charles Bonney, S. S. Katsenelson, Robert Glover, Chas. Fulton, Frederick Temple Murray, Harry W. Gillig, and Captain Charles W. Lester. The burial was in Woodlawn Cemetery. A widow survives.

## MATTERS OF FACT

Carrie Gillette is at liberty for general utility business. She may be addressed in care of this office.

A. D. Crabtree wants an experienced and capable business manager for his drama and company for next season.

Max Kneiser closes as musical director of the DeWolf Hopper company on June 3. He can then be engaged for next season. His address is 32 East Fourteenth Street.

Earle's Nest, the play in which Edwin Arden successfully toured for a number of seasons, can be had on tour for next season. Also four new plays by Arden Smith and Edwin Arden. Address 25 West Forty-third Street.

Frank Oliver, a musician of great ability and an accomplished pianist and composer, would accept engagement as musical director.

Edwin Walter is at liberty for leading juveniles. His portrayal of Clay Britton in *The White Slave* last season was very highly commended.

The Academy of Music at Buffalo, N. Y., can be leased for from one to five years by applying to John T. MacLaughlin, 35 Erie County Bank Building, Buffalo.

"Shantlet," care of this office, wishes to lease a good opera house or buy interest in a paying attraction for next season.

Harry Ashin is no longer connected with the management of the Manola-Mason company. All managers holding contracts for time should communicate at once with Manola and Mason at the Park Theatre, Boston, Mass.

The new Park City Theatre, at Bridgeport, Conn., will when completed be one of the finest theatres in New England. It will be the only theatre in Bridgeport on the ground floor, will have a seating capacity of 2,000, and all the latest improvements. The new Park City Theatre plays only the best of attractions. The best people will support this house. Bridgeport will appreciate the efforts of Managers Parsons and Johnson in giving them a first-class house. Klaw and Erlanger and Julius Cain are their New York agents.

Charlotte Gilman, who has just closed a season of fourteen months with Abbey, Schofield and Grant at liberty for next season. Miss Gilman has a remarkable fine soprano voice and is desirous of securing an operatic engagement.

John Thompson, of On Hand case, has decided not to manage this season, and can be engaged to produce his original plays, or will accept an engagement to head some company. Mr. Thompson's experience in every branch of the business enables him to fill any position.

Stella Madison will close her season of thirty-two weeks with the DeWolf Hopper company at Minneapolis June 22. She has sung with much success. She may be engaged for next season.

Little Dot Clarendon, the clever child actress, can be engaged with her mother, Helen Stewart, for next season. They may be addressed in care of any of the agencies.

The Packard Dramatic Agency is the agent for a theatre within a few miles from New York, which will be leased to responsible parties. The house is equipped with all the necessary scenery, and is lighted by gas and electricity.

The Lyceum Theatre, Ithaca, N. Y., is now the only theatre in that city as the Lyceum Opera House has been converted into a school for music. Manager Leitch has made a point of only playing two attractions a week and the line of shows he has booked must result in good business. The Lyceum was erected in 1893 and has every modern improvement.

Cecile Kissing, whose engagement closed recently with Francis Wilson, can be engaged for next season.

George N. Burckhalter is booking time for next season for the Armory Opera House at Butler, Pa. He has all the holidays open as well as Sept. 6, fair date. The Armory is built on the ground floor, is lighted by electricity, and seats 4,000.

A strong drama or society comedy is wanted by G. T. K., in care of this office. It must contain a star part for a woman.

Hilva Frenodelli, prima donna soprano, with an extensive repertoire in comic and grand opera, has not yet decided for next season. She may be addressed at 20 West Forty-second Street.

"Z." care of this office, has some money, which he will invest in an established production or well-known star.

The Novelty Theatre, Brooklyn, will be leased to the right party on reasonable terms, by G. P. Truflow, of 45 Broadway, Brooklyn.

Eric Pollock, the eccentric and character comedian, is at liberty. He has a strong singing and dancing specialty.

H. A. Foster, who is now the manager of Cook's Opera House, Rochester, N. Y., still continues in a like capacity for the Albion and Niagara Falls houses. He is booking time for all three theatres, and those holding time for the Cook should communicate at once with him.

Lee Van Dyck, prima donna soprano, late of the Little Tycoon and Shing Ching companies, is at liberty.

Harry C. Stanley, who has played prominent parts in a number of the most successful farces in which he introduced his strong original special, is at liberty for next season.

Joshua Shadrack, a second basso and clever comedian, is at liberty for next season.

Jameson Lee Finney, who has appeared with the most prominent players of this country, can be engaged for next season. He is at present in London, and communications addressed in care of Lee's Exchange, London, will reach him.

A lecturer of some experience, capable of speaking on the World's Fair, is desired by Lecturer, care of this office.

Arthur Forrest, the leading man of Richard Mansfield company last season, is at liberty.

Professionals visiting the city during the summer months, and becoming temporarily embarrassed, can negotiate a loan for a short time by calling upon James P. Matthews, 132 Broadway, Room 11.

Harry A. Young, for five seasons with Katie Bennett, and three seasons with the late W. E. Sheridan, is open for engagement with a responsible manager as advance man or business manager, and can be addressed at 250 Broadway, care American Theatrical Exchange.

George S. McFadden, late manager of Charles Combs' *The Country Merchant*, and formerly business manager of My Colleen, with Tony Farrell is at liberty to sign as manager or advance man with a responsible company. He can be addressed care of the American Exchange, 250 Broadway. Mr. McFadden was also for years manager for his brother, the late John E. McFadden.

E. A. Parks, owner and manager of Park's new Opera House, Louisiana, Mo., is an accomplished musician, and plays the first violin in his own orchestra. His sons are also capable instrumentalists. E. A. Parks, Jr., plays the cornet, and Wirt Parks the clarinet in their father's orchestra. Mr. Parks, Sr., believes that a man with a liberal musical education is better fitted for the management of entertainments where music and drama are concerned, than a manager who has no practical knowledge of music.

## THE SCENE PAINTERS

The American Society of Scene Painters held their regular annual election on Tuesday evening, June 4. It resulted in the election of: President, Marley Merry; first vice-president, John E. Young; second vice-president, George Becker; third vice-president, Ernest S. Grev; treasurer, Elmer E. Seart; secretary, I. Frank Dodge.

The exhibition of amateur photographs by the members of the American Society of Scene Painters, promises to be a feature of considerable interest in the near future. The exhibition held by the Society Artists at their rooms excited considerable favorable comment. Harry Dymore's "Property Fair" being among the best, while I. W. Seart's came club and camp life pictures were hard to beat. The members of the society expect to form a sketching club to make regular trips to the country for sketches from nature. A number of the members went out last Sunday to the Bronx, and after spending a few hours sketching, took the train to Palisades, where they were entertained by one of our best-known scenic painters, a leading citizen and fireman of Palisades, John E. Young. Two water-colors for the rooming the society were received last week from Thomas Weston, and one from Howard Tuttle of Milwaukee. Thomas Weston, of Schiller Theatre, is a very busy on Summit open work, and will send a picture as soon as possible. With a picture from Walter Burridge, of Chicago, of Florence Smith, of Buffalo, the members will be pretty well represented.

Henry E. Hoyt has chosen No. Rochelle for his permanent residence.

The next regular meeting of the Society will be held on Tuesday, July 2, instead of July 1, as many members will want to go out of town over the Fourth.

A regular form of contract has been adopted by this Society for the use of members, which will be the authorized contract of the American Society of Scene Painters, and when printed may be had upon application to the secretary.

Harry Dymore has gone on his regular yearly trip to Southampton, Mass., under engagement to E. V. Bird to paint the scenery for his summer production at the seashore.

Walter Burridge, scenic painter at St. Victor's Theatre, Chicago, reports a woman in one production for the Fall.

Romer P. Emms returned last week from Europe, apparently much improved by his trip abroad, and seemed very glad to be back at his studio, at the Fifth Avenue Theatre again. He brought lots of sketches and photographs with him from the other side.

The American Society will hold its regular annual outing on July 12.

Eugene Castle Bert has entered into the living picture contest with some original and novel pictures, of which he has a perfect working model.

John Hilliard, of Brooklyn, and George Wicks, of New York, have been elected regular members of the American Society of Scene Painters.

James Fox is engaged with McKirby on the picture for Pain's spectacle, a Manhattan Beach.

Leon Mohre has been busy engaged painting the scenery for Florence Hindley's new production, *The Captain's Mate*.

Joseph W. Physick has just completed an entire stock of scenery for St. John's New Cognition Hall, at Orange, N. J.

## Deaths

DAVIS-DOWLING.—Mrs. L. Davis, daughter of Joseph J. Dowling, at Coronado Beach, C. by the Rev. L. A. Hartley, on June 16.

PRICE-SMITH.—Romance Belle Price, wife of Nicholas Smith, by the Rev. J. P. McLaughlin, at Clinton, Mo., on June 20.

TYLER-CASTLE.—Blanche Tyler and Roy B. Castle, at Springfield, O., on June 17, by Rev. E. W. Simon.

## Beds

WARKLER.—Ella Warkler (Ethel Langdon), Boston, on June 22, of quick consumption, 44.

BURBANK.—Alfred P. Burbank, in New York on June 22, aged 48.

RAYMOND.—William Raymond (Raymond Lewis), in Brooklyn, suddenly, of pulmonary tuberculosis, on June 22, aged 35.



## MIRROR INTERVIEWS.



Copyrighted by Fells.  
Buffalo Bill.

The subject of this week's interview is Hon. W. F. Cody, known to the world as large as Buffalo Bill.

His personality is at once picturesque and romantic. Those who are not familiar with the story of his career, and the thrilling adventures and hairbreadth escapes he encountered as a Pony Express rider and stage driver, and subsequently as scout, guide and Indian fighter, should read Major Burke's book, called "Buffalo Bill, From Prairie to Palace."

Informing the other morning at the Wild West headquarters in Chambers Street that I should find Colonel Cody in his tent at Ambrose Park, I took the ferry boat for South Brooklyn. After persuading the "Wild Western" gentleman who acts as door-keeper that I did not wish to hide on the grounds till the show commenced, he directed me to Buffalo Bill's tent.

Colonel Cody received me with charming courtesy, and said laughingly that I had an interview look in my eye, but afterwards admitted that Major Burke had previously informed him that I was on his trail. So I started the interview as follows:

"If you can spare the time, Colonel, I should like you to tell me something about your boyhood."

"There was nothing of especial interest about my boyhood, except perhaps that I was brought up in a somewhat unconventional manner. I was born in a little log cabin situated in the backwoods of Scott County, Iowa. While struggling for success as a farmer, my father, Isaac Cody, became afflicted with the California gold fever. A party was organized, an outfit provided, and a start was made. The expedition failed, however, and my father settled at Le Clair, where he was made a justice of the peace. He sent me to school, but I'm sorry to say that I was fonder of hunting on the Mississippi than studying my lessons."

"When did you take to horsemanship and shooting?"

"When father went to the Kickapoo Agency in Leavenworth, Kan., I had occasion to observe the skilled feats of horsemanship of the typical Westerner, with white coattails, buckskin clothes, long hair, and a belt full of powder horns, knives and long pistols. Boy-like, I wanted to become just as expert in riding as they were. My father gave me a pony when I was seven years old, and horsemanship became my chief occupation. It was the Indians at the Kickapoo Agency who taught me how to shoot with bow and arrow, but I had practiced rifle and pistol shooting before that."

"How did you become a pony-express rider?"

"In 1859 George Chrisman, who freighted with me for several Majors and Waddell, became agent at Julesburg for the great Pony Express that had just been established between Omaha and Pike's Peak. Finding me out of employment, and express riders being scarce, Chrisman offered me a position as rider, which I gladly accepted. I was assigned to a route of forty-five miles. You see, my father was killed in the Border War when I was ten years of age, and I then went to work as messenger for Majors and Russell for \$25 a month. The firm afterwards became itself, Majors and Waddell. I spent seven years in their employ in the various capacities of messenger, wagon master, pony-express rider, and stage driver."

"Did you have many adventures during that time?"

"Oh, yes, the nature of my occupation led to that. But my experiences in that line have been often about so often that it would be like twice-told tale for me to go over them again."

"Well, then, leave out the adventures, and give me the main incidents of your career."

"I guided trains overland, accompanied General Art Sidney Johnston on his Utah expedition and hunted for a living."

"And how did you gain your sobriquet of Buffalo Bill?"

"That was mainly the outcome of the number of buffaloes I killed when I was under contract to furnish subsistence for the employ of the Kansas Pacific Railroad. Afterwards I had a contest with Billy Comstock, well-known scout and skillful hunter. It ended in my killing sixty-nine buffaloes in ninety to Comstock's forty-six. Both of these circumstances led to my being called 'Buff Bill.'"

"When were you appointed chief of scouts?"

"In the Spring of 1868. A violent Indian war broke out in Kansas, and General Sheridan selected me for that position. I was also appointed chief of scouts for the Fifth Cavalry to proceed against the Dog Soldier Indians. The campaigns of the Fifth Cavalry are matters of history. My experiences as a soldier-scout during the civil war have also been frequently narrated. In 1871 General Sheridan requested me to act as the special guide and scout in a buffalo-hunt which he projected for a number of prominent gentlemen. I acted in a similar capacity for various other expeditions and hunting parties, notably in the buffalo-hunt gotten up for the Duke Alexis, Professor Marsh, of Yale College, among other noted persons, selected me as a special guide."

"How did you become identified with the Wild West exhibition?"

"Shortly after the Alexis hunt I came East. One night I attended the theatre to see a frontier play bearing the name of Buffalo Bill. It was J. B. Studley who played the title role. That gave me the idea of going on the stage to personate myself. After some experience in introducing Indians upon the stage as factors in representing scenes from Western life, I decided upon reproducing in miniature the scenes of wild life upon the frontier. From this sprang the Wild West Show, which was organized on May 19, 1883. My friend, Nate Salisbury, bearing of my intention of giving wild Western exhibitions became a partner in the enterprise, assuming the active management and withdrawing from the stage for that purpose. Major John M. Burke became the general manager, and we have all three pulled together in perfect harmony ever since."

"Was the Wild West a success from the start?"

"Yes, the novelty of the exhibition drew large audiences. As Major Burke expresses it in his 'Salutatory to the Public,' the Wild West Show illustrates life as it is witnessed on the plains; the Indian encampment, the cowboys and vaqueros; the herds of buffalo and elk; the lassoing of animals; the manner of robbing mail coaches; feats of agility, horsemanship, marksmanship, archery, and the kindred scenes and events that are characteristic of the border. The last sentence of the Salutatory strikes the keynote of our success. It reads: 'The performance, while in no wise purporting of the nature of a "circus," will be at once new, startling and instructive.'"

"Isn't it very hard work for you to appear in two performances a day?"

"It would be to anybody, I suppose, who had not been seasoned and hardened to endurance as I was before I became a public performer. As it is, I have not missed but five performances in twenty-one years."

"Where have the Wild West exhibitions been given principally?"

"We have exhibited in many of the larger cities of this country. We played a Winter season in New Orleans and a Summer season on Staten Island. The Winter of 1886-87 we gave exhibitions at the Madison Square Garden, in New York. Our highest venture was when we went abroad. The *State of Nebraska*, loaded with the Wild West, steamed away from New York on March 31, 1889. As the steamship pulled out of the dock the cowboy band played 'The Girl I Left Behind Me,' which they considered the most appropriate air to express their sentiments on that occasion. The Indians feared that a dreadful death would soon overtake them, and it required much persuasion at the last moment to induce them to go on board."

"Did they take to the Wild West abroad?"

"Yes, indeed! The sight of the Indians, cowboys, American girls, and Americans proved very attractive to Londoners, and you can readily understand that the English appreciated the feats of horsemanship connected with the exhibition. In the course of our stay in London the Wild West was visited by Queen Victoria, the Prince and Princess of Wales, the ex-premier, W. E. Gladstone, and by many prominent and distinguished people in every walk of life. We received so many social invitations that we had hardly time to sleep. Altogether our London season was a most pleasant experience. After exhibiting at Birmingham and Manchester we sailed for New York on May 5, 1889."

"Where did you exhibit after your return to this country?"

"We inaugurated a Summer season at Erasmus, Staten Island. We then visited Philadelphia, Baltimore and Washington and closed at the Richmond Exposition after an uninterrupted season of two years and seven months."

"You made a second trip to Europe with the Wild West Show, did you not?"

"Yes we made a European tour in 1889, exhibiting at the Paris Exposition. Our tour then proceeded through France, Spain, Italy, Austria and Germany. The company was wintered at Strasburg, and left in charge of Mr. Salisbury, while Major Burke and I returned with the Indians to America. On resuming its tour the Wild West visited various German cities, and then proceeded to Belgium. After a short season in Antwerp, the motley cargo crossed the North Sea for a farewell tour of Great Britain playing an extensive season both in London and Glasgow. The return trip to America was made on the steamer *Nebraska*."

"And what were you doing, Colonel, in the meantime?"

"My first business on arriving home was to refute, by the Indians themselves, the base slanders that emanated from notoriety-seeking busybodies. Then, at the request of Governor Thayer, of Nebraska, of whose staff I was a member, I proceeded to the seat of the Indian difficulties, in the State of Dakota. General Miles put down the rebellious savages with little bloodshed, thus preventing a long and cruel war upon the frontier. After peace was restored I secured government authority to select a band of Indians that had been captured and

were held as hostages at Fort Sheridan. I sailed for Europe with them to join the Wild West at Strasburg. On returning from our second European tour we reorganised as you know on a more elaborate scale than ever to give exhibitions of the Wild West at the World's Fair in Chicago. We played there for six months and a half to immense audiences. The arena was packed every afternoon and evening."

"And how are you satisfied with your present season at Ambrose Park?"

"Very much. These lands have just been redeemed from the ocean. It's a splendid location, and we are having splendid audiences since the hot weather set in. I consider the present exhibition the best we have ever offered the public. It is the culmination of all our experience in previous efforts."

Just then a messenger came in with a note to Colonel Cody, and after expressing his regrets that his services were again needed among the Indians, he asked me to remain for the afternoon performance, and tell him how I liked the South American Gauchos, a recent addition to the Congress of Rough Riders of the World. A. E. K.

## SUMMER VACATION TOURS.

The Baltimore and Ohio R. R. Co. now has on sale at all its offices East of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until October 31st. Before deciding upon your Summer outing it would be well to consult the B. & O. Book of "Routes and Rates for Summer Tours." All B. & O. Ticket Agents at principal points have them, and they will be sent post paid upon receipt of ten cents, by Chas. O. Scull, General Pass. Agent, B. & O. R. R., Baltimore, Md.

## WHY THE EXCHANGE BOOMS.

With the humidity almost intolerable and the thermometer at a point that is anything but gratifying, the American Theatrical Exchange continues to be one of the busiest places in the city. The out-of-town manager is largely represented, and has taken the town by storm; while, with the hundreds of companies that are preparing to go on the road again this season, it can be readily understood what activity would naturally prevail.

Manager W. A. McConnell in speaking to a *Mirror* man yesterday, expressed himself as more than pleased at the outlook.

"We are working day and night," he said, "and from the reports that are being brought into our Exchange, there is no reason to anticipate anything but a bright and successful season. We are crowded as never before, and our quarters are much too small for anything like comfort. Next season we shall have a building of our own, arrangements to that end having already been perfected."

"We are booking the routes of almost every prominent organization going out; while the list of theatres represented by us is one to feel proud of in the extreme."

"We can only attribute our success to the fact that such a thing as partiality is unknown here. We have no axes to grind or cheap companies to fasten upon the unwary manager. We treat all alike, and, by maintaining this principle, have succeeded in reaching the pinnacle for which we aimed."

William S. Gill has signed with Manager Dellinger to support Arthur O. Sidman in *A Summer Shower*. The season will open on Aug. 6 in Cleveland, O., at the Lyceum Theatre. Manager Dellinger wishes to correct the classification of *A Summer Shower* as a farce-comedy. He says it is a legitimate comedy.

## THE WORLD'S MIGHTIEST MARVELS!

## Primrose &amp; West's Big Minstrels

70 PERFORMERS.

40 WHITES . . . . . 30 BLACKS

A Revelation in Minstrelsy!

## PRIMROSE AND WEST'S MINSTRELS

The Coming Season will comprise

- GREAT COMPANIES IN ONE, 40 WHITES AND 30 BLACKS
- GRAND FIRST PARTS, CARRYING 40 WHITES AND 30 BLACKS
- HANDSOMELY UNIFORMED MILITARY BANDS, 40 WHITES AND 30 BLACKS
- MIGHTY MINSTREL PARADES, 40 WHITES AND 30 BLACKS
- WEEKS' STANDS PLAYED IN EVERY PRINCIPAL CITY IN THE COUNTRY
- SPECIALY APPOINTED CARS, AND CARRYING
- CARLOADS OF SCENERY

## THIS TRULY GREAT INNOVATION IN MINSTRELRY

WILL REQUIRE

DISTINCT STAGE MANAGERS  
ELECTRICIANS  
MECHANICIANS  
MUSICAL DIRECTORS  
CARPENTERS  
MASTERS OF TRANSPORTATION

## AN ILLUSTRIOUS, EXALTED, IMPOSING NOVELTY.

A truly new, actually original, and imperatively great first part. The most elaborate, costly, and beautiful ever brought in Minstrelsy, differing radically from all our previous efforts, and monumentally surpassing in massive effect and bewildering grandeur any similar effort ever attempted.

MINSTRELRY IS IT IS 30 BLACKS AND 40 WHITES  
WILL BE PRESENTED IN  
SEPARATE STATELY TRANSFORMATION SCENES.

Each in itself a complete revelation, and each resplendently embellished with magnificent scenery, rich paraphernalia, and brilliant vocalisms. The entire representation forming a

## SPECTACULAR PARADE OF PREREFORMAL BEAUTY.

A scene of bewildering splendor never equalled in Minstrelsy. By the aid of specially painted scenery.

## Primrose and West's Minstrel, 40 in Number,

Will, in conjunction with PRIMROSE AND WEST'S 30 MINSTRELS, present their own ASSOCIATED of a Modern Minstrel Festival, giving credit to the closing scene of the Most Original and Stupendous First Part Ever Dreamed Of.

## PRIMROSE AND WEST'S MINSTREL REVOLUTION.

Whose greatest effort is to please the people, and who for years have been the FIRST FAVORITES OF AMERICA'S HAPPIEST CITIZENS. Will present to the American public a STATELY ARRAY OF ARTISTIC MARVELS.

We have finally reached

## The Uttermost Boundary of True Greatness.

The pomp, the pride, the glory of the minstrel stage is ours, and ours alone, and our steadfast friends are faithfully assured of an

## UNBLENISHED, UNEXAMPLD PERFECT MINSTREL PERFORMANCE

of gigantic proportions.

TOO GREAT FOR IMITATORS AND TOO STRONG FOR RIVALRY  
Our reason for carrying 40 WHITES and 30 BLACKS is to present to the noble MINSTRELS FROM ITS BIRTH TO THE PRESENT DAY. TWO DISTINCT PERFORMANCES.

40 WHITES AND 30 BLACKS  
70 PERFORMERS

Mimes of communications to MR. J. P. HARRIS, General Manager, 15 E. 124 St., N. Y.



# THE CHICAGO THEATRICAL EXCHANGE

ROOMS 617, 618, 19 AND 20,  
Black Exchange Building,  
La Salle and Washington Streets.

ROUTING OF COMPANIES A SPECIALTY. COMPANIES ORGANIZED. LEADING THEATRES IN ALL PARTS OF THE U. S. REPRESENTED. Press work prepared. Purchasing department. Plays bought, sold and leased. Attractions furnished. Estimates given for scenic work, litho work, and show printing of every description. Type writing. Desk room, telephone and messenger service. First-class artists furnished. All work done by us strictly guaranteed. THE HANDSOMEST OFFICES IN AMERICA.

ANYTHING AND EVERYTHING PERTAINING TO A GENERAL THEATRICAL BUSINESS.

MANAGERS AND AGENTS INVITED TO MAKE OUR OFFICES THEIR HEADQUARTERS.

Robert and Elbert's Dramatic Agency, 107 Broadway, New York. Eastern Representatives.

## AS YOU LIKE IT.

Last week was a "scorcher," and every one who could spare the time hurried away to the seashore. Bath Beach seems to be a favorite resort with the "pr.s." this year. There were at least thirty familiar faces to be seen sporting in the surf last Thursday morning. While I was there the Beach was in a flutter about the bathing suit which is doctored daily by a popular and handsome comedian. In fact, bathing hour was a sensation. The suit in question is a blue and white stripe, but of so thin a texture that when wet the owner looks for all the world like one of Kilany's living pictures.

Billy West has a handsome Summer place at the Beach, and is to be seen daily on the Captain's pier in company with Charlie Dickson, James O'Connor Roach, Lilian Burkhardt, Fred Edwards, R. José, Louise Blanchette, et al.

Another theatrical resort is Goodground, Long Island. I found there last week Arthur Clarke, of Charles Frohman's forces; John W. Norton, of the Grand Opera House, St. Louis; Harry L. Hamlin, of the Grand Opera House, Chicago; Frank Howe, of the Park and Walnut Street Theatre, Philadelphia; and Frank Murov.

Julian Magnus ran in from For: Hamilton last Saturday. He says Marie Winwright's new play is of the "advanced" order, and he added that he thought the old school was pretty well played out.

"The death knell has sounded for the old-fashioned style of play," said Mr. Magnus. "If one may judge from recent successes, the plays that will make the most money in the future will be plays which represent life as it is. Not the Ibsen school of plays. They only show the horrible in life. But pieces like The Second Mrs. Tanqueray and Sowing the Wind—plays which have vitality and discuss boldly questions of absorbing interest to every man and woman. I don't believe the dramatist should leave some subjects untouched because young people attend our theatres. It might as well be argued that the works of Shakespeare, Byron and Shelley should never have been written because our children have access to our libraries."

A week or two ago it was announced in the papers that a certain star would be managed next season by a certain manager. The story was emphatically denied first by the manager's partner and, later, by the manager himself. The reason for these conflicting statements is explained as follows: On the evening that the manager made this offer to the star he had dined somewhat copiously, and he had no recollection the next morning of anything save that there was a head on his shoulders.

The much-advertised Mile. Martens, who won the prize for beauty some years ago and who was under contract with Koster and Bial to appear at their house on West Thirty-fourth Street next Fall, will not come to America, at least not with Koster and Bial. Why John Koster learned that Mile. Martens had made a fiasco in Paris and after considerable diplomatic correspondence he at last succeeded in getting out of his contract with her. The contract called for \$650 a week.

By-the-by, Mr. Koster has hit upon an original idea for advertising the attractions of his roof garden. He has had painted a big bulletin board which is posted outside the theatre and on which is recorded every hour the temperature of the street and the temperature of the roof.

M. A. Kennedy, I understand, is to be semi-starred in Rosedale. He will play, of course, the part of Bunbury Cook.

Who will have the Fifth Avenue Theatre next season? The Rosenfelds say they will, and technically they will, but Mr. Miner being in possession, it is on the cards that they won't. Altogether, there promises to be another pretty fight at this house early next season, the interesting spectacle being presented of two disputing managerial firms trying to get two efficient attractions into one theatre at the same time. By the terms of the Rosenfelds' contract with Mr. Miner they could not enjoy him from furnishing the theatre to an attraction of his own choosing, for they have an adequate remedy at law. Mr. Miner would run the risk, in that case of having to pay the Rosenfelds \$1,500 a week for each week he failed to furnish them the house. The matter will probably all hinge on the first decision of the referee. If he decides that Miner is right, Miner will probably run the risk of the appeal and go ahead and book attractions. In this event it is very possible that Richard Mansfield will produce Arms and the Man at the Fifth Avenue on Sept. 3.

A sweet, bonnie little lady who made a hit recently in light opera in this city, wears a much larger sized sailor hat than she used to. Her salary before her smiles and trills hit the town was certainly not more than \$75

a week, probably less. Now she turns up her dainty nose at \$250. But this price will doubtless come down with the thermometer.

There was considerable fun to be had last week at the rehearsals of Jack Sheppard, which was performed on Sunday night at the Grand Opera House for the benefit of Leon John Vincent. To be in keeping with the spirit of the benefit the cast was made up entirely of old-timers. There was John Studley, N. S. Wood, Charles Foster, Morry Pike, Joe Winter, Harry Dalton, John Daly, Mrs. W. G. Jones, and Mrs. Rachel Cantor. The aggregate age of these worthy relics of the past is somewhat in the neighborhood of two thousand and seven years. Charles Foster, who is about three-score years old, was cast for the old man, and it was ex-cruciatingly funny to see the old boy stooping and speaking in a high treble cracked voice, as if he was not ancient enough himself. Then the discipline! All the company was word-perfect at the first rehearsal, and when the stage manager clapped his hands and called attention, they all stood in line, bolt upright, taking it all in dead earnest. Good old-timers!

John E. Ritchie, who organized the benefit, tells a good story connected with it. He went to Commodore Tooker and asked him to give him a list of names of the people who knew Vincent in the old Niblo days. "Here," says the Commodore, providing fifty cents, "run up to Greenwood Cemetery and copy off the names on the tombstones."

Theodor Rosenfeld will sail for Europe on the Augusta Victoria next Thursday. He will go to Milan and hopes to secure the great ballet now running at the Milan Opera House, and also the Bohemian Opera company, which would appear here in Smetana's new opera, The Bartered Bride.

TOUCHSTONE.

## SAID TO THE MIRROR.

ARTHUR CLARKE: "I've just got in from the West, where I've been getting well. The doctors gave me up twice, but I managed to pull through. I am now very much alive, and will be with Charles Frohman next year as formerly."

JOHN D. SLOCUM: "Mr. Mansfield's own season will be very short next year. Not longer than ten or twelve weeks distributed among the principal cities. He is going to devote his attention to management. In addition to Bernard Shaw's play, The Arms and the Man, which he will produce on Sept. 3 at a Broadway house, he is now negotiating for two important attractions for the season after next."

LILLIAN SWAIN: "I am, of course, delighted with my success as Pitti-Sing, although, really, it is such a lovable part that no one could help doing it well. As the part is for contralto, everyone thinks I am a contralto. But I'm not. I have always sung soprano roles, and I find it rather hard to sing contralto in The Mikado."

H. C. HURD: "Positively and unquestionably, the tour next season of the Kendals will be their last. In fact, they have already signed contracts for a London season in 1925, so they could not come back if they wished. The tour will open in Chicago on Sept. 17, and three big cities in which the Kendals have never played, will be visited. These cities are Salt Lake City, Portland, and Seattle. The New York engagement will be at Abbey's, commencing on Dec. 23."

W. H. MACDONALD: "I'm going up into the Maine woods to rusticate in a few days. I want to forget all about rehearsals and people who want engagements and authors who have written the 'greatest comic opera on earth.' Where is Maine? You must have heard of it. They grow pine trees and long whiskers there."

KIRBY LA SHELLE: "I intend to be in the fashion this year and not go to Europe. As soon as I can settle the affairs of the Bostonians I shall go to some quiet nook on Long Island and indulge my favorite sport of swimming. I shall run into town, though, almost every day."

ZENIAS CLARKE: "I hear some people think I'm a myth. If you keep your ear to the ground you'll notice a commotion which no myth could possibly stir up when I get out Cincinnatiwards again. I hear they have organized a vigilance committee out there for my especial benefit. It is made up of the first families and represents seventeen different brands of beer. Beer and bums and dirt are all there in Cincinnati."

JULIAN MAGNUS: "The new play that Marie Winwright has secured for next season is entirely modern and something on The Second Mrs. Tanqueray order. It will be produced in Baltimore rather late in the season. Miss Winwright will also include Tom Taylor's Unequal Match in her repertoire."

NELSON WHEATCROFT: "I escaped from the city some days ago and am down enjoying ocean breezes at Seabright, N. J., with my wife. I am combining surf-bathing with playwriting. I am collaborating with George Backus on a play which may be done next season."

## Baldwin Theatre

SPRINGFIELD, MO.

Managers, make no mistake! The Baldwin is the money-maker of Springfield. Located right in the heart of the theatregoing district, on electric car lines, one-half block from public square, where all car lines centre; one of the most elegant and perfect theatres in the West. Good for 50 per cent. more money than any other house in the city. Played Joe Jefferson, Modjeska, Richard Mansfield, Marie Tempest Opera Co., Robert G. Ingersoll, Charity Ball, and other first-class attractions, to from \$700 to \$1,500 per night. For open time address

H. S. JEWELL, Receiver and Manager,  
or W. A. McConnell, American Theatrical Exchange, New York.

## NEW YORK THEATRES.

### GARDEN THEATRE

A. M. PALMER, Sole Manager  
Evenings at 8:15. Wed. and Sat. Matinees.  
Everybody is thronging to see

### RICE'S 1492

Harnet and Phipps's Brightest and Best of Domestic Burlesques.  
Before the Third Act.

### KILANY'S LIVING PICTURES.

Originals in Europe and America.  
40th Time, Castle Souvenirs, on Sunday, July 14.

### KOSTER & BIAL'S MUSIC HALL

42ND STREET GARDEN.  
Admission to Both Sts.  
Dance and Band, Caliope, Noemi, Sarina, Ethelred, Lela, Lavinia.  
First Series of  
LIVING PICTURES.  
Matinee Saturday Only.

### WILCO'S

WALTER SAMPSON, Lessee and Manager  
FILLED NIGHTLY.  
Prices: 15, 25, 35, 50 and 75 cents.  
Week of June 2.

### MASTER AND MAN

### BUFFALO BILL'S WILD WEST

And Congress of Rough Riders of the World.  
AMBROS PARK, SOUTH BROOKLYN,  
ADJOINING 3TH STREET FERRY.  
(New York end of which is at foot of Whitehall Street, Battery)

Twice Daily, Main or Shine 3 & 8:15 P. M.

BOXES OPEN AT 1 AND 6:15 P. M.  
Admission: Men's, Children, half price. Con-  
solidated Stand, 75 cents and \$1. 2000 covered seats.

## OUT OF TOWN THEATRES.

### Flint, Mich.

MUSIC HALL.  
UNDER NEW MANAGEMENT AFTER JUNE 4  
Now looking for season of 1924-25. For dates,  
etc., address  
BARKIN and HUBBARD, Managers,  
Flint, Mich.

### Montgomery, Ala.

ANNOUNCEMENT.—We take pleasure in announcing that we have leased the MONTGOMERY THEATRE for a term of years, and will begin the season June 1. The Montgomery Theatre is the only recognized first-class theatre in the city, and will be put in first-class order for season 1924-25. For dates, etc., address  
J. E. HIRSCHER & SONS, Mgrs.  
22 Dexter Avenue, Montgomery, Ala.

### Montgomery, Ala.

McDONALD'S OPERA HOUSE.  
THE ONLY FIRST-CLASS Ground Floor Theatre in the city.  
Will play the first-class attractions  
NO MATTER WHAT TERMS.  
Address  
G. F. McDONALD  
Montgomery, Ala.

### Middletown, Conn.

McDONOUGH OPERA HOUSE.  
UNDER SAME ROOF AS McDONOUGH HOTEL.  
Fully equipped with scenery, and house now thoroughly renovated and redecorated.  
Seating capacity, 774.  
BEST REDUCED TO \$2.00.  
A. H. COLEGROVE.

### Niagara Falls, N. Y.

FOSTER'S CIRCUIT.  
PARK THEATRE, Niagara Falls, N. Y. Best one night stand in the State. \$10,000,000 now being insured.  
NEW GRAND OPERA HOUSE, Abidon, N. Y. A Positive Success. H. A. FOSTER, Manager. Also looking for Hooley, Madras, Larkport and St. Catharines, Ont.  
H. A. FOSTER, Niagara Falls, N. Y.

## OUT OF TOWN THEATRES.

### St. Johnsbury, Vt.

HOWE OPERA HOUSE.  
A new and modern theatre, complete in every detail. Seating capacity, 1,200. Excellent business to first class attractions ONLY.  
Strong attraction wanted for July 4 and 5—two week.

R. G. HOWE, Mgr.

## ELOCUTION, ACTING, ETC.

### THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA

126 and 128 East 17th Street,  
New York City.  
(Incorporated 1905.)  
DIE ANTONIN DVORAK, Director.  
SPECIAL SUMMER TERM.

Extending from JUNE 1 to SEPTEMBER 15, to the advantage of which the attention of musical students in out-of-town colleges, universities, etc., and pupils in the enjoyment of a vacation period, is particularly invited. Special advantages are offered to members of the theatrical profession.

### Mrs. HENRI DRAYTON

Preparatory lessons in  
VOCAL AND INSTRUMENTAL MUSIC  
100 PARK AVENUE,  
(Between 9th and 10th Streets).  
TERMS MODERATE.  
For Refere by permission to Joseph Partlett Davis.

### EDDIE COLLYER,

TRAINER OF STAGE DANCERS.  
During Summer months will have private classes on three nights of each week. All those desiring to attend please address immediately. Special rates. SOUBRETTES DISENGAGED submit names of and positions. Noted dances composed for solo and chorus. MANAGERS, address me for all female dancers.  
New Quarter, 26 W. 42nd St., near W. 43rd

### STAGE DANCING.

THE CLONK DANCER.  
The eminent teacher and composer of stage, character, novelty and refined dances. Originality in artistic solo dances, costumes and effects. Patronized by leading artists. Pianist at all houses. Private and class. Studios 3-10, No. 6 West 14th Street, New York.

### MR. HARRY PEPPER,

THE VOICE.  
ITS PRODUCTION, TRAINING AND CULTIVATION. Pure school of belted singing taught. Ladies and gentlemen prepared, coached, etc. for the stage, opera, concert, etc., both vocally and dramatically. Vocal studio, 513 West End Avenue, near 9th Street, New York.

### LAWRENCE SCHOOL OF ACTING.

100 West Forty-second Street, New York.  
FREDERICK LAWRENCE, Director.  
This is a fully equipped Dramatic School, and the oldest one in the country. Stage and practice rooms for use of students. Circulars on application.

## NOTICE TO MANAGERS

Having sold Herrmann's Theatre all communications should be addressed to Herrmann Manor, Whitestone, Long Island.  
A. HERRMANN.

### THE PROFESSIONAL WOMAN'S LEAGUE

1509 Broadway, New York City  
CLASSES  
are established in Music, Vocal and Instrumental; DANCING, FENCING, PHYSICAL CULTURE, and graded classes in French and German.  
Practical and Artistic Dresses and Costumes made to order at short notice, and MODERATE PRICES.  
For terms, and all information, apply at the League Rooms from 9 A. M. to 6 P. M.







PROFESSIONAL CARD. Do I Go With ..... & ..... ? Never!

**JOHN T. KELLY**

**I'M FREE!** And am willing to entertain proposition for next season.

Address: **JOHN T. KELLY, The Oaks, Mt. Clemens, Mich.**

**Mr. Doré Davidson**

HEAVY, CHARACTER AND ECCENTRIC ACTOR, AT LIBERTY FOR STOCK OR STAR ENGAGEMENTS. Address care Mission

**CHARLES RENWICK,**

LEADING TENOR, OFFER OFFER SEASON 1894-95 - NEW YORK, CHICAGO, & COLUMBUS, OH. June 10, 1894. - Mr. Renwick has a "real tenor" voice, and is credited in New York with the added improvement since his appearance here last season. Ohio State Journal, June 10, 1894. His tone is remembered as of a quality remarkable for purity and expression, while his vigorous manner contributed to make him a pronounced success. Ohio State Journal, June 12, 1894. - The special interest of the evening was found in the reappearance of Mr. Charles Renwick with the locals. The tenor's work was on many occasions the strongest linkwork of the cast. The Columbus, June 12, 1894. - The local have been greatly strengthened by Mr. Renwick's return. His reception last night almost partook of the character of an ovation. His appearance on the stage was the signal for loud and repeated bursts of applause, and he scored a triumph in his singing of Tom Kail's famous song, "Then You'll Remember Me."

**LILLY POST**

INVITES OFFERS FOR NEXT SEASON Address care this office.

**WILLARD LEE**

Specialty engaged by Deenan Thompson and George Ryer for leading heavy in grand revival of **THE TWO SISTERS.** Address Mission.

**ROSE EYTINGE**

Will receive a limited number of pupils in elocution and practical stage work. Actors and actresses courted in special parts. Address: 100 West 10th Street and 10th Avenue, City.

**Montie Collins**

SINGING AND DANCING COMEDIAN, AT LIBERTY FOR FINEST ENGAGEMENTS. Address this office.

MR. AND MRS.

**W. A. WHITECAR**

(Latter Addressed) WHITE GUARDS FOR SEASON 1894-95.

**LULU TABOR**

LEADING IN OLD KENTUCKY.

SEASON 1894-95.

AT LIBERTY.

**J. DUKE MURRAY**

Address 112 East 16th Street, New York.

**ISABELLE URQUHART**

INVITES OFFERS FOR NEXT SEASON.

Leading comedy Charles Wyndham, England, season 1893. Leads Mrs. Bernard Beer, Australia. Address Mission.

**RAMIE AUSTEN**

LEADING AND HIGH COMEDY ACTRESS. AT LIBERTY

FOR STOCK OR STAR ENGAGEMENTS. Address care this office.

**GEO. W. DENHAM**

COMEDIAN AND CHARACTER ACTOR.

THIRD'S CAVE, ST. LOUIS, FOR SUMMER.

OPEN FOR ENGAGEMENTS FOR COMING SEASON.

Permanent address, Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

**LITTLE ANNA LAUGHLIN**

The Most Intellectual Child Actress in the Stage. AT LIBERTY FOR NEXT SEASON - FIRST CLASS ENGAGEMENT ONLY. Under the exclusive management of the BACK AND DRAMATIC AGENCY, 47 West 29th Street. "A versatile genius." - Daily Sun. "A juvenile wonder." - N. Y. Herald. "Grand in her childishness." - N. Y. Tribune. "Wonderful in comprehension, delicate in delineation." - Chicago Herald. "A coming star." - Louisville Courier-Journal. "Best, greatest, loveliest and dearest." - Chicago Tribune.

PROFESSIONAL CARD. PROFESSIONAL CARD.

**J. ALDRICH LIBBEY**

SCHILLER OPERA COMPANY, SCHILLER THEATRE, CHICAGO.

IN LEADING PARTS AND PHENOMENAL STUNNING.

Two immense hit and "hits" the talk of Chicago.

"MOLLY'S THE GIRL FOR ME," and "THE SWEETEST MELODY."

By HARRY CHASE.

By J. ALDRICH LIBBEY.

For sale at all Music Stores. Address all correspondence to Leland Hotel, Chicago.

**Porter J. White**

DISENGAGED FOR NEXT SEASON.

Just closed 20 weeks as Melinda in Lewis Merrett's Western Front Co.

Address

417 West High Street, Detroit, Mich.

**HAROLD BLAKE**

Tenor,

AT LIBERTY.

Address this office.

**GEORGES M'FADDEN**

AT LIBERTY.

MANAGER, BUSINESS MANAGER, OR ADVANCE.

Responsible attraction only.

Address 110 Broadway, American Theatrical Exchange.

**MISS JULIE MACKEY**

HALLS AND HART in THE IDEA.

**LAURA BIGGAR**

Leads or Comedy.

ENGAGED.

Address 40 Chestnut St. Theatre, Phila.

A SEVERAL NEW SEASONS.

**DELMORE AND WILSON**

Season of 1894-95 Finigan's Ball Co. Leonard Delmore as Willie Gills, Fred Wilson as Willie Gills. Address this office.

**Carlotta Gilman,**

SOPRANO.

At Liberty.

Season 1893-94, Aldrey Schaeffer and Gray.

Address Mt. St. St.

**GUS PIXLEY**

THE PASSING SHOW.

AS LEADERS.

Address 2 West 6th Street, New York.

**MISS MAUD WHITE**

COMEDienne.

AT LIBERTY FOR NEXT SEASON.

Address 10 West End Avenue.

**FRANK E. MORSE**

AT LIBERTY SEASON 1894-95.

Treasurer and Acting Manager of Hoyt's Trip to Chinatown (No. 1) for Four Years.

Address this office.

HAROLD'S HISTORIES.

AT LIBERTY.

BOOK & BARRIS.

W S CLEVELAND'S MINSTRELS.

**CHARLES R. DUGGEE**

PHILA. HOUSES.

BUSINESS MANAGER.

ARCHIE DODD COUNTRY SQUARE.

Address 942 E. 12th Street, Philadelphia, or this office.

**Marie Carlyle**

AT LIBERTY FOR NEXT SEASON.

COMEDienne.

Address Mission.

**PAUL SCOTT**

Address this office.

**NELLIE LAWRENCE**

Address 110 West 13th Street, New York.

AT LIBERTY.

Address this office.

AT LIBERTY 1894-95.

**ALBERT LANG**

Leads, Heavies, or Character Heavies.

Seasons Boston Museum stock, 2 seasons Edwin Booth, 1 season Modjeska, Mansfield, The Beggar, etc. Address "TENNESSEE'S PARTISAN," Boston Museum, till June 24, or B. F. GORDON, Grand Central Depot, New York.



## PROFESSIONAL CARDS.

**FRANK NORCROSS** Charles Shackleton. *Line Co.*  
**FRED MOWER** Michael Kerslow. *Line Co.*  
**AUGUSTUS BALFOUR** William Tipson. *Line Co.*  
**FRANK I. FRAYNE** Pixton. *Line Co.*  
**FRANKIE GORDON** Claude. *Line Co.*  
**FRULINE DAVIDSON** Mrs. Chadwick. *Line Co.*  
**WINNIE DORR** Jane. *Line Co.*  
**MRS. FRED. MOWER** Mrs. Pixton. *Line Co.*  
**BERNICE NORCROSS** Lucy Norton. *Line Co.*  
**GEO. L. SMITH** Business Manager. *Line Co.*  
**FRANK GILLMORE** Lord Windermere. *Ad. Underwear Line Co.*  
**ROBERT JENKINS** Lord Augustus Lorton. *Ad. Underwear Line Co.*  
**JOHN ARCHER** Mr. Charles Dumbly. *Ad. Underwear Line Co.*  
**WALTER S. BOLMAN** Mr. Hopper. *Ad. Underwear Line Co.*  
**EDWARD EMERY** Lord Darlington. *Ad. Underwear Line Co.*  
**CLIFFORD LEIGH** Mr. Cecil Graham. *Ad. Underwear Line Co.*  
**JAMES LEAN** Parker, a butler. *Ad. Underwear Line Co.*  
**FLORENCE HIRSH** Lady Starfield. *Ad. Underwear Line Co.*  
**LOUISE DOUGLAS** Lady Agatha Carlisle. *Ad. Underwear Line Co.*  
**OLIVE L. OLIVER** Mrs. Brynne. *Ad. Underwear Line Co.*  
**LARA GILBERT** Lady Windermere. *Ad. Underwear Line Co.*  
**ETA STILES** Duchess of Burwick. *Ad. Underwear Line Co.*  
**LEONA CLARKE** Lady Pymontale. *Ad. Underwear Line Co.*  
**MARGARET YATES** Mrs. Cowper Cowper. *Ad. Underwear Line Co.*  
**MRS. L. BERNHART** Lady Jodhurg. *Ad. Underwear Line Co.*  
**LOUISE HUNTON** Emily. *Ad. Underwear Line Co.*  
**OLIVER JENNIFER** Business Manager. *Ad. Underwear Line Co.*  
**CHARLES SCHLINDER** Manager. *Ad. Underwear Line Co.*  
**JOSEPH ABELMAN** Mr. Charles Shackleton (Western). *Line Co.*  
**GEORGE SCHAEFFER** Mr. Kerslow (Western). *Line Co.*  
**ARTHUR T. FOSTER** William (Western). *Line Co.*  
**J. BRANDON TYMAN** Claude (Western). *Line Co.*  
**A. J. EDWARDS** Pianos (Western). *Line Co.*  
**MINNA A. GRAY** Mrs. Lucy Norton (Western). *Line Co.*  
**ANNA HUNTER** Mrs. Chadwick (Western). *Line Co.*  
**MERTHA LASSALL** Mrs. Pixton (Western). *Line Co.*

## PROFESSIONAL CARDS.

**JESSIE COUTHOM** Jane (Western). *Line Co.*  
**IRA J. LA MOTTE** Business Manager (Western). *Line Co.*  
**THOMAS O'NEIL** Acting Manager (Western). *Line Co.*  
**JOHN W. LUFF** Edward Keatley in Men & Women Co. *Line Co.*  
**Mr. Marshall P. Wilder** Permanent address care New York P. O.  
**Amy Lee** Specially engaged Summer season Harrigan's Co.  
**Alfred Young** Care American Ac. of Dramatic Arts. 127 W. 4th St.  
**Arthur Tileston** Character Comedian. At Liberty. Address Niagara.  
**Annie Mitchell Ware** Dancing soloists and boys. Address this office.  
**A. G. Kranz** Characters and Comedy. At Liberty. This office.  
**Alice Hosmer** Stockhouse Opera Co. At Liberty next season.  
**Alphonso Phillip** As Faust in Southern's Faust Co. En route.  
**Catherine Linyard** Prima Donna Soprano. Address 473 Ave. N. H.  
**C. T. Dazey** Author of In Old Kentucky, etc. 26 W. 25th St., N. Y.  
**C. C. Blanchard** Character and comedy. At Liberty. This office.  
**Carrie Radcliffe** Leading Dancer. Address this office.  
**Emily Northrop** O'Donnell's Nephews. Address this office.  
**Esther Lyons** At Liberty season 1905. 18 W. 25th St.  
**Edward Grace** Characters. Address this office.  
**Eugene Sweetland** At Liberty. Light Comedy. Juveniles. This office.  
**Eva Davenport** Conditions. Della Fox Opera Company Co. Niagara.  
**Frederic Edw. McKay** Care Messrs. Shipley & Co. London, E. C., Eng.  
**Franclyn Hurligh** At Liberty. Summer. 97 E. 25th St.  
**Franklin Coles** Small parts. Stock or repertoire Co. Cambridge, Mass.  
**Fannie Prantzell** Repertoire and light comedy. At Liberty.  
**Fanny Denham Kouse** At Liberty. Repertoire Comedy. Address Niagara.  
**G Herbert Leonard** Drama Palace Hotel, Denver, Col.  
**Harold Grahame** At Liberty April 23. Further offers season 1905.  
**Henry Harlston** At Liberty. Heavy and Old Man. Address Niagara.  
**Henrietta Edica** Prima Donna Soprano. At Liberty. Care Niagara.  
**H. E. Hickox** Acting Manager Charles A. Leder's Co.  
**Irene Verona** Telephone in New York. Season 1905.  
**Jewett** Niagara. Permanent address, Hartford, Conn.  
**J. J. O'Shea** General utility. Address office for next season.  
**John A. Collins** Small Artist. 60 N. 11th St. Place, Brooklyn, N. Y.  
**J. K. Adams** Part-time Stockhouse Op. Co. At Liberty next season.  
**Jennie Christie** Conditions. Disengaged. 112 E. 12th St., or Agents.  
**Julia Blake** Leading singer, old woman. 10 W. 10th Street.  
**J. Duke Jaxone** Light, light comedy, characters. Pauline Hall Co. Philadelphia.  
**Lilian Blake** Soloists. 10 W. 10th Street.

## PROFESSIONAL CARDS.

**Louise L'Estrange** Old Woman. Shakespearean repertoire. Late Star Co. Niagara.  
**Little Ruby** J. P. Bolger. U. S. Exchange, London, Eng.  
**Leontine Stanfield** Leading Soloists in An Irishman's Luck. No more.  
**Mrs. Ellen Wren** Old Woman. Can be engaged. Brooklyn, D. C.  
**Marion P. Clifton** 1st Old Woman and Characters. 127 W. 4th St., N. Y.  
**Margaret Owen** Darkest Russia. Season 1905. Address Niagara.  
**Miss Lucy Schuldt** Emotional leads or soloists. At Liberty. Newark, N. J.  
**Mr. Kirk Brown** Heavy and Juvenile. Permanent address, M. Keeney, Pa.  
**Odell and Page** Amateur Comedy. Address this office.  
**Richard L. Sherman** Juveniles. At Liberty. This office.  
**Roland Rossly** Juvenile and Light Comedy. At Liberty. Niagara.  
**R. E. Graham** At Liberty. Rossville, Staten Island.  
**Richard L. Dillmore** Juveniles. At Liberty. This office.  
**Sidney H. Solomon** Treasurer or Advance. Address this office.  
**Thompson** Magician. At Liberty. 102 Cherry St., Phila. P.  
**Tom Browne** (The Whistler). Address Low's Ex., London, Eng.  
**Thomas J. Lawrence** Address Niagara Park, New York.  
**Wm. S. Gill** Comedian & Social Season 410 Columbia St., Cambridge, Mass.  
**Lucie W. Lewis** Lead.  
**ROSE AND CHARLES COGILAN** Is Open for Engagement. Address Niagara.  
**THE GOVERNESS, THE SYNDICATE, OUR ANGEL, DAD'S GIRL, THE REFEREE, THE CLIPPER, MISS NIQUETTE, ETC.**  
**MARIE GREENWOOD** PRIMA DONNA SOPRANO. THE OPERETTA. 600 Madison Ave., Chicago, Ill.  
**GEO. A. BAKER** Proprietor and Manager. BAKER OPERA COMPANY. Permanent address, Charlotte, N. Y., or on per route.  
**LITTLE DOT CLARENDON** Disengaged. Address 42 West 25th Street, or Agents.  
**WARREN B. EMERSON** Park Theatre, Boston.  
**Robert T. Haines** Season 1905, 1906 with Thomas W. Kane. AT LIBERTY FOR SEASON 1905. Address 311 East 11th Street, Kansas City, Mo. or agents.  
**JOSIE BACON** Characters and songs in comedies.  
**HENRY HANSCOMBE** Juvenile and Heavy Leads. At Liberty. Dan College, Waco, N. H.  
**ELVIRA FRENCCELLI** Prima Donna Soprano, Comedy Opera, or Italian Comedy. 20 West 4th St., New York.  
**Alice Johnson** PRIMA DONNA COMEDY OPERA. Address Niagara.  
**EDGAR BAUM** Juveniles, Light Comedy. Address this office.

## PROFESSIONAL CARDS.

**WILLIAM HOLLAND**  
 Especially engaged to create the leading role in  
**THE DAGGER AND THE ROSE.**  
 To be  
 Produced June 26,  
 at  
**BUFFALO, N. Y.**  
**J. W. T. WEAVER** (SEASON 1905.)  
 Season 1905-06 with Richard Stanfield. At Liberty Season 1905 for Niagara or Character Roles.  
**Blanche L. Weaver** Address care of C. T. Vincent, 22 East 4th St., New York.  
**EDWIN SHARPLES** Now engaging for Season 1905.  
**ERLING THE BOLD** MANAGER WANTED. Permanent Address—21 Lincoln Ave., Fall River, Mass.  
**FRANCIS KINGDON** LEADS AND GENTLE HEAVENS.  
**WILLIAM F. COURTENAY** JUVENILES. At Liberty 1905. 55 West 10th Street, New York.  
**IDA MULLE** Indisposed for season 1905. For Comedy Opera, Burlesque, or Farce Comedy. Address—22 Mount Vernon, Mount Vernon, N. Y., or this office.  
**EDGAR TEMPLE** LEADING TENOR. THE OPERETTA.  
**AMY AMES** AT LIBERTY. Address Niagara and Newark.  
**HOWARD KYLE** AT LIBERTY FOR NEXT SEASON. The Doctor in Shells, Washburn, Japan, and other leading parts with Mrs. Hodgkins. Address—18 Broadway Park.  
**MARK LYNCH** DISENGAGED. 60 West 25th Street, New York.  
**ROSE BECKETT, STAGE DANCER.** Teaching all the latest dances. Principal character and leading professional women's lessons. She sings with music. Address 61 West 25th Street.  
**ONE. EUGENE PATTENBERG,** THE CELEBRATED PRIMA DONNA. Vocal instruction. Studio 102 E. 25th St.  
**W. P. PHILLIPS** AT LIBERTY FOR SEASON 1905. Niagara. Address 60 Fulton Ave., Brooklyn.  
**SIGMUND B. ALEXANDER** DRAMATIST. Author of Man's Judgment, etc. New plays for sale, plays revised, or Address 18 West 25th Street, New York.  
**HARRY GILFOIL** Original Whistler and Music in Hay's A Trip to Chinatown. Address, Low's Exchange, London, Eng.  
**IKE BULL** (Old Man, 1st Soloist). With CHAS. BULL, and the Saxophone. Season 1905.  
**GRACE GOLDEN** AT LIBERTY AFTER JUNE 15, Season 1905. Prima Donna Soprano in Wolf Harper Co. Address—Madison Ave., N. Y.  
**CLARA HUNTER** Engaged for 1905 with Augustus Pixton. Address, Niagara.  
**GEORGE J. HUNTER.** Agent, 313 Walnut Street, Philadelphia, Pa. Fully prepared for the large thoroughfare.  
**GORDON EMMONS.** Agent and Manager. Address Niagara.



PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

**WILLIAM S. HARKINS**

At Liberty Season 1894-95.

PAST THREE YEARS

**JACK MANLY** in **THE STILL ALARM**

Address this office

**HY. W. DODD**

Operatic Comedian.

At Liberty.

Address this office.

**FRANK COLTMAN**

LEAD COMEDY AND DRAMA.

AT LIBERTY

Address Street.

**CECILE EISSING**

AT LIBERTY.

Address 189 Van Pelt Street, Philadelphia.

**Minnie Bowen**

SENIOR

LEADING WOMAN with Mlle. Rhéa

SENIOR

AT LIBERTY FOR NEXT SEASON.

Address Street.

**SIGNOR A. TOMASI**

MUSICAL DIRECTOR.

Re-engaged with Marie Toppet Opera Company, season 1894-95. Address Abbey's Theatre Building.

**Grace Henderson**

From  
CHERRY, BAKER & CO.  
Paris, France.

**Anna Boyd**

At Liberty.

Address 35 West 5th Street, city.

**Branch O'Brien**

CAN BE KNOWN  
ACTING MANAGER OR AGENT.

Address P. O. Box 100, Parkhouse, L. I.

**MISS MABEL AMBER**

LEADING LADY

MR. N. C. GOODWIN CO.

Season 1894-95.

**Mr. JOHN F. WARD Mrs.**

Re-engaged by MRS. POTTER AND MR. BELLEW for their forthcoming American tour.

Address Street.

**Anna O'Keefe**

DISENGAGED.

Address this office.

**Louise Beaudet**

Address Street.

**WILLIAM FURST**

Empire Theatre, New York.

**E. D. SHAW**

Address Street, New York.

"The most successful season Miss Amber has had."—*Frank Weston*.  
"Mr. Shaw has been constantly spoken of in the highest terms by managers, editors, E. & B. officials and others for his press work, as well as for his fair, business-like and courteous dealings."—*WALL*.  
B. BULLARD, Manager.  
Address: SEYMOUR & BROWN, 1227 Broadway, New York.  
At Liberty July 1.

*Elvira Frencelli*

Author of *The Viking*. Comic opera, to be produced by E. E. Rice season 1894. Cytist or *The Itinerary Match*, three-act comedy, sold to Lotta. A quantity of new and original material in preparation.  
Address care ELIZABETH MARCHURY, Empire Theatre Building, N. Y.

**E. W. Krackowizer**

Fifteen years' experience in all round newspaper work.  
Seasons 1881-82, 1882-83 Davidson Theatre, Milwaukee.  
Seasons 1883-84, 1884-85 Julia Mariows, en tour.

Wishes Engagement for June, July and August.

Address care Hollis Street Theatre, Boston

*Theodore Roberts*

Charles Frohman's Stock Company Season 1892-93-94.

AT LIBERTY FOR SPECIAL ENGAGEMENTS UNTIL OCTOBER 15, 1895.

Address 106 Washington Street, San Francisco, Cal.

**ELEANOR MERRON**

Leads. Lyceum Theatre, 1884-85.

AT LIBERTY.

Agents or Managers.

**James K. Hackett**

Season 1894-95.

Permanent address 110 West 10th Street, New York.

**ELVIRA FRENCELLI**

PRIMA DONNA SOPRANO.

Repetitions: Comic Opera and Grand Opera.

AT LIBERTY Season 1894-95.

Address 210 West 42d Street, New York.

**MLLE. DIAMANTINE**

And Her Partners and Dancers Tramps.

Originator of the French Quadrille Dance in this Country.

Open for offers for next season or summer engagement.

Address 212 Union Street, West Hoboken, N. J.

**MARIE BURRESS**

DISENGAGED.

Address Sharon, Mass.

**MONA MORA**

LEADING JUVENILES or INGÉNUES.

Address Street.

**Harry A. Young**

MANAGER, BUSINESS MANAGER OR ADVANCE.

Responsible Managers only. Address 110 Broadway, American Theatrical Exchange.

**MARGUERITE VAN ZANDT**

JUVENILE AND COMEDY.

AT LIBERTY FOR NEXT SEASON.

Address Street.

**M. B. CURTIS**

SAM'L OF POSEN.

555 Fifth Avenue, New York.

**SELMA HERMAN**

ILDA BAROSKY "Darkest Russia"

Re-engaged for season 1894-95.

**Hattie Williams**

WITH 1492.

INVITES OFFERS FOR NEXT SEASON.

Address Mirror.

**EDWIN ARDEN**

Juvenile Leads or Leading Light Comedy.

Wishes offers for season 1894-95.

Address Agents or this office.

**Katherine Grey**

Address Exchange, 57 Charing Cross, London.



## PROFESSIONAL CARD.

1894. SEASON 1895.

**Robert Downing**  
**Eugenie Blair**

Legitimate Repertoire.

W. B. LUTHERMAN, Manager.

New York address:

American Theatrical Exchange,  
1180 Broadway.

1894. SEASON 1895.

**Inez Mecusker**

STARRING IN

**THE PRIMA DONNA.**

An Operatic Comedy.

Direction of THOMAS H. VAN COTTEN.  
American Theatrical Exchange, New York City.

**R. A. BARNET**

Author of

**1492.**

PRICE FOR TEN AND TAKING.

**JOHN C.**

**DIXON**

Address

LORD'S EXCHANGE,  
London, England.

**CHARLES**

**KIRKE**

OPERATIC and BURLESQUE COMEDIAN

Original with PREMIERES, 1892.

Next Season—BOSTON MUSEUM STOCK.

Address care this office.

**Wm. Sellery**

BARITONE.

**AT LIBERTY.**

Summer address Whitney Studio Co.,  
New York City.

**GUY STANDING**

Charles Foxton Season 1894-95.

OPEN TO OFFERS FOR SUMMER ENGAGEMENT

Address this office.

**Warren D. Lombard**

BARITONE.

At Liberty for Next Season.  
Part season leading man with John T. Kelly.  
Address this office.

**BINGLEY**

**FALES**

HAS NOT SIGNED FOR '94-95.

**OLIVE GATES**

AT LIBERTY.

JUVENILE HEATER and other comedy

Address this office.

**MINA GENNELL**

Little Nipper Company.

THE JERRY GENNELL Season '94-95.

**MISS VERA ARLAND BROWN**

Public Reader and Teacher of Elocution do-day  
engagement for next season with concert company  
at quarter. Address An Noble Park, N. Y.

**ADA BOSHELL**

Character sketch, singing, dancing, etc., etc.  
Address 44 West 24th Street, City.

## PROFESSIONAL CARD.

DRESSING.

stylish costumes for

**STAGE AND STREET.**

Perfect fit guaranteed. Reasonable terms. Ref-  
erences: Aunt Louise Eldridge, Isaac Higer,  
Fanny Daboll, etc.

V. DE GREY,

227 4th Avenue.

Bet. 10th and 20th Streets

Note address

**EDWARD J. MORGAN**

(CAPT. JOHN WALKER)

Across the Palace 1894-95.

James O'Neill 1894-95.

**AT LIBERTY JUNE 1.**

Address this office.

**DRENTON THORPE**

30 Engagements

MR. RICHARD HANSFIELD'S CO.

Address Lord's Exchange, 90 Broadway, New York

**LORA THORNE**

Comedy and Character.

**LITTLE ELSIE LOWER**

Child Actress.

BOTH WITH STRONG SPECIALTY.

At Liberty 1894.

Address 25 West 24th St., New York.

**BENSON H. PIERCE**

Leading Novelist.

With Ellen Co. 1894-95. '95-96.

At Liberty for Next Season.

Address Post Building,

Washington, D. C.

**Newton Beers**

OPEN FOR SPECIAL ENGAGEMENT.

Season 1894-95.

Will read or write new plays. Address West-4.

**ELEANOR BARRY**

Address this office.

**Jack Shanley Sanford**

THEATRICAL COMEDIAN, DANCER AND SINGER. SEE  
IS OPEN FOR ENGAGEMENT.  
(With Comedy Troupe for balance of present season.)  
Address this office.

THE CHARMER.

**PATTI ROSA**

Season of 1894.

Will open season July 1.

WILLIAM WILSON, Manager.

25 West 24th Street, New York City.



**MABEL PAIR**

STARRING

under the management of

M. A. WILSON.

Permanent address

SHANLEY, Va.

**JOHN PEACHEY**

"COLUMBIAN" 1894.

Comedy Troupe.

Address Lord's Exchange, 90 Broadway.

**Ernest Lamson**

THIS ADDRESSING OFFICE.

**CHARLES D. NERMAN**

Address this office.

**MARIE DE LAUNUX**

MISS GUYTON.

Having returned from Paris to open to company  
next. First season of the "Dramatic Society Co."  
French, comic, etc. Full of interest.  
Address this office.

**HARRY SCARBOROUGH**

AT LIBERTY.

Algebra Opera Co. and Burg of the Hill 1894.

Address 100 West 24th Street, N. Y.

**AGNES PROCTOR**

Address this office.

## PROFESSIONAL CARD.

## PROFESSIONAL CARD.

**R. D. MACLEAN**

AT LIBERTY.

Address, "WILD GOOSE FARM," SHEPHERDSTOWN, W. VA.

**Augustus MacLean**

AT LIBERTY.

Address Shepherd Stock Farm, near Shepherdstown W. Va.

**ROBERTS AND EBERT**

Dramatic and Musical Agents for the Leading Managers.

1127 BROADWAY.

Sole Agent for all Lester Wallack's plays: Bessie, etc.; Edgar Giffen's plays—McKenna's Flirta-  
tion, etc.; Charles Bradley's plays, etc., etc.

Fast representatives of the Chicago Theatrical Exchange.

1894-95. ADDRESS THIS.

1894-95. ADDRESS THIS.

**HELENA MODJESKA**

Rep.: CHARLES GIBBONS CHAPMAN.

Rep. to announce that

**MR. FRANK L. PERLEY**

Is their sole business representative, and that all communications should be addressed to him, care  
American Theatrical Exchange, 1180 Broadway, New York.

**ROSE NEWHAM**

Just closed 30 weeks' season as Fantasma.

Permanent address, 120 West 35th St., New York.

**Lucille La Verne**

LEADS IN STOCK CO.

Address Grand Opera House, San Francisco, Cal.

**ODELL WILLIAMS**

SQUIRE TUCKER in ALABAMA.

SEASON 1894-95.

Address to care this office.

**Miss Florrie West**

WITH JAMES J. CONNOR'S CO.

DRURY LANE THEATRE, LONDON, ENGLAND.

Under Season 1894-95.

**WM. WOLFF**

COMEDIAN.

Address all communications to the SCHILLER THEATRE, CHICAGO.

**HARRY CORSON**

**CLARKE**

LEADING COMEDIAN. Madison Park, New York, Cal.

MISS

**AGNES LANE**

At Liberty.

**Mary Hampton**

LEADS. ARISTOCRACY COMPANY.

**MARIE HALTON**

ADDRESS CARE A. MOREL, Esq.,

10 Rockefeller Street, London.

**A. M. HOLBROOK**

1894-95. ADDRESS THIS.

OPEN FOR SEASON '94-95.

Dance and Character.

Address 110 West 24th St., New York.

**Agnes Burroughs Arring**

AT LIBERTY FOR SOCIETY OR LITERARY DRAMA.

Address 110 West 24th St., New York.



**MANAGERS' DIRECTORY.**  
**THEATRES.**

**ANNISTON, ALA.**

**HOME STREET THEATRE**

FOR DATES, ETC., ADDRESS

**W. A. CAMP, Manager.**  
Anniston, Ala.

**ASHLAND, PA.**

**ASHLAND OPERA HOUSE**

Under new management. Now booking season 1906.

**FRANK B. WATTS, Manager.**

**ATLANTIC, IA.**

**OPERA HOUSE**

Book that jump between Omaha and Des Moines and play here. Seats 400. All new scenery. Pop. 5,000. Only one company per week. Open only to first-class attractions.

**LEWIS E. VILKES, Manager.**

**CHESTER, PA.**

**GRAND OPERA HOUSE**

Chester, Pa.  
ON THE GROUND FLOOR

Every modern improvement.  
Will be lighted throughout with gas and electricity.

Entirely refurnished for the coming season.  
Four handsome new private boxes will be added.  
Managers of first-class combinations can secure excellent time for season 1906 by early application.

**THOMAS HANCOCK, Proprietor and Manager.**

**CUMBERLAND, MD.**

**ACADEMY OF MUSIC**

**J. H. STARR, Manager.**  
Now booking first-class attractions for season 1906. Seating capacity, 1,000. Address all communications to J. H. STARR, Manager.

**CAMBRIDGE, O.**

**HAMMOND'S OPERA HOUSE**

Seating capacity, 800. Now booking first-class attractions only. Address

**ROBERT HAMMOND.**

**CAMDEN, S. C.**

**CAMDEN OPERA HOUSE**

Complete and comfortable in scenery and accommodations. Seats 700. Now booking for season 1906.

**W. F. MALONE & D. A. SMITH, Mgrs.**

**ELIZABETH, N. J.**

**THE ORANGE OPERA HOUSE**

THE "ALVIN" OF THE EAST.

Every improvement and convenience.

Dressing rooms with baths attached.

Handsomely furnished "green room."

Stage, 6x70. Curtains opening, 14x14.

Foyer, 2x10. Entrance, 27-ft wide.

OPENS SEPT. 15 with AS YOU LIKE IT.

**WILLIAM B. WILKES, Manager.**

**LOUIS L. DRAKE, Business Manager.**

**CONTINUED.**

**M. Herrmann, Costumer**

30 WEST TWENTY-SEVENTH STREET,  
New Broadway.

The Great Costume Co., 43 East 12th St.  
New Broadway, New York.

Members of the profession requiring stage costumes will find it an advantage to get costumes from us. All our work is first-class, our terms quite reasonable, and the experience of the costume designer as an actor and costumer for over thirty years enables him to make valuable suggestions to those who are in doubt as to what is the "correct" thing. Over 6,000 costumes kept constantly on hand for rental and sale.

**ALBERT G. RAVEN, President Great Costume Co.**

**DOBLIN TAILOR**

634 Broadway.

Spring and Summer Styles now ready.

Make for self-measurement and on application.

**HAWTHORNE**

**COSTUMES.**

Address this office.

**WORTH:** Money loaned on diamonds, watches, jewelry, silver, and gold, and personal property of every description. **JAN. P. MATTHEWS, 100 Nassau St., New York.**

**MANAGERS' DIRECTORY.**  
**GRAND RAPIDS, MICH.**

**POWELL OPERA HOUSE**

Modern, elegant and complete in all its appointments. THE ONLY FIRST-CLASS THEATRE in the city. OPEN ONLY TO FIRST-CLASS ATTRACTIONS.

**WILLIAM B. POWELL, Manager.**

**GIRARDVILLE, PA.**

**PALACE THEATRE**

Now booking for season of 1906.

One attraction per week.

Electric cars pass the door, with a drawing population of 2,000.

**FRED. W. KENNEL, Manager.**

**HILLSBORO, TEX.**

**LEVY OPERA HOUSE**

A first-class attraction wanted to open the above house, now in course of construction. The house to be first-class in every particular. Seating capacity, 600. Private boxes; dressing-rooms; most approved system of electric lighting. A strictly modern house, to be completed Aug. 1, and will be opened in September. (Only first-class attractions desired.)

**A. T. HORN & CO., Hillsboro, Tex.**

**HOOSICK FALLS, N. Y.**

**THE CASINO OPERA HOUSE**

I have assumed the management of the above house and am booking FIRST-CLASS ATTRACTIONS ONLY. Shall only place one or two shows per week. House thoroughly repaired and made comfortable. Under above conditions it is one of the best one-light stands in the State.

**DR. F. H. STEINER, Manager.**

**HUNTSVILLE, ALA.**

**HUNTSVILLE OPERA HOUSE**

Now booking 1906. Seating capacity, 1,000. Best of attractions only. Huntsville population, 15,000.

**W. W. NEWMAN, Manager.**

**LORAIN, O.**

**WAGNER OPERA HOUSE**

Modern and complete in all its appointments. Seating capacity, 800. Booking season 1906. Local population 4,000, and booming.

**C. G. WAGNER, Manager.**

**MUSKEGON, MICH.**

**OPERA HOUSE**

The best one-night stand in Michigan. Now booking season 1906. Only open to first-class attractions. Address agencies, or

**FRED. L. SEYMOUR, Muskegon, Mich.**

**MOUNT STERLING, KY.**

**GRAND OPERA HOUSE**

Now booking for season 1906. First-class attractions only. All modern improvements. Population, 5,000. Seating capacity, 800. Shall only place one attraction a week.

**STEWART AND CUNNINGHAM, Managers.**

**MEXICO, MO.**

**THE FERRIS GRAND**

AMUSEMENT SHOW OF THE 20th CENTURY. BOOKING SEASON 1906-07.

**PERCY F. BROWN, Business Manager.**

**NEWPORT, ARK.**

**NEWPORT THEATRE**

Seating capacity, 700. Population, 4,500. On main line I. M. R. R. Will book good attractions for season 1906.

**BERNSTEIN & DEAL, Managers.**

**MANAGERS' DIRECTORY.**  
**NEWARK, O.**

**THE HALL**

The only first-class house in the city. Population, 10,000. Now booking first-class attractions for 1906.

Improvements. All new scenery, etc. For open time address

**ETHEL WALLACE, Manager.**

**OSHKOSH, WIS.**

**GRAND OPERA HOUSE**

Population, 2,000. The only theatre in the city. Ground floor. Capacity, 1,200.

**J. E. WELLS, Manager.**

**PORT HURON, MICH.**

**CITY OPERA HOUSE**

Completely destroyed by fire last December; now being rebuilt with all the modern improvements. Population to draw from, 35,000. Want an "opener" for September. Also booking for next season. Nothing but the best need apply.

**LEWIS T. BENNETT, Manager.**

**ROCHESTER, N. Y.**

**ACADEMY OF MUSIC**

THE PEOPLE'S POPULAR THEATRE.

Seating capacity, 1,500. Stage dimensions, 34x70 deep, 28 high. Entirely remodeled and all new scenery. Popular prices prevailing \$5, \$3, \$2, \$1, 50c, 25c. Resulting in the greatest gross receipts. The best paying theatre in the city. A few early open dates for good attractions. Address

**L. C. COOK, Manager.**

**RED BANK, N. J.**

**OPERA HOUSE**

Seating capacity, 1,000. Booking season 1906. First-class attractions only.

**CHARLES E. SIKES, Manager.**

**WHEELING, W. VA.**

**OPERA HOUSE**

Under the former management again. Playing strictly first-class attractions only at standard prices. For dates and terms apply to

**F. REEDER, Manager.**  
Wheeling, W. Va.

**GRAND OPERA HOUSE**

WHEELING, W. VA.

The only popular priced theatre in the city. Good open time in latter part of August and September; also week of Sept. 3 (FAIR WEEK) open.

**CHARLES A. FEINER, Manager.**

**WARREN, OHIO.**

**WARREN OPERA HOUSE**

Strictly first-class theatre. On the ground floor. All modern improvements. Now booking season 1906. Liberal percentage to first-class companies only.

**ELLIS & GIBSON, Managers.**

**WATERLOO, IA.**

**PARSON'S MUSIC HALL**

The finest music hall in the State. Seats 500. Heated with steam, lighted with electricity and gas. Now booking concert companies, lectures, etc., for next season.

**L. S. PARSONS, Prop. and Mgr.**

**MANAGERS' DIRECTORY.**  
**WAUKESHA, WIS.**

**SILURIAN CANNON**

New house. Stage, 6x65 feet. Capacity, 1,300. Population, 10,000. First-class attractions only.

**LEE G. GIFF, Manager.**

**WEST CHESTER, PA.**

**OPERA HOUSE**

Stage enlarged for season of 1906 to 65 ft. wide and 50 ft. deep. Seats over 1,000. Only first-class attractions booked.

**F. J. PAINTER, Agent.**

**YOUNGSTOWN, O.**

**OPERA HOUSE**

The only THEATRE in Youngstown playing the best. Managers with well-known attractions staying time address at once

**ETHEL HUNN, Manager.**

**HOTELS, ETC., BOSTON, MASS.**

**HOTEL WATERSTON**

8 Bulfinch Place. Professionals Boston Home.

**MRS. C. A. MOFFETT, Proprietor.**  
Special summer rates.

**CANTON, O.**

**HURFORD HOUSE**

Canton, O.

Theatrical rates: \$2.50, \$2.00, \$1.50 and \$1.00. Special attention given the professional. The most centrally located hotel. One block from Grand Opera House.

**J. A. GIBSON, Proprietor.**

**NEW YORK CITY.**

**HOTEL VIANO**

37-41 East 41st Street.

Ref. Broadway and Fourth Avenue. Under new management. European and American plan, rates moderate. Special accommodations to professionals.

The new table d'hôte dinner, 60 cents with wine 70 cents without—is the best in the city.

**WASHINGTON, D. C.**

**HOTEL LAWRENCE**

Penn. Ave. between 12th and 14th Sts., N. W.

SPECIAL RATES TO THE PROFESSION.

Within five minutes' walk of every theatre in the city.

**COO'S HOTEL**

This famous hotel, corner 10th and E streets, N. W., now under the management of Mr. E. A. HATHORN, of New York, who will keep up the high reputation as formerly kept by Mrs. COO. The table and other appointments will be kept up to a high standard of excellence, and it is to be hoped that the house will still be considered by the profession as their home.

**ROSENFELD**

PLAYS TRANSLATED.

Plays and parts coded in two hours.

INSTRUCTIONS GIVEN IN STENOGRAPHY AND TYPEWRITING

60 W. 3rd St. Tel. 2000. 27 Pine St. Tel. 2000. 64 Broadway (Manhattan Life Bldg.)

**The Standard Trunk of America**

**TAYLOR**

30 W. 3rd St. Tel. 2000. 27 Pine St. Tel. 2000. 64 Broadway (Manhattan Life Bldg.)

**TRANSPORTATION.**

**W. MCARTHY LITTLE, President.**

**J. H. JONES, Sec. and Treas.**

**UNION TRUNK AND SHIP CO.**

121 to 125 E. 22D ST.

Refrigerator, Express, Storage, Packing, Furniture, Moving.

Please get our estimate.

**MOVING OF THEATRICAL COMPANIES A SPECIALTY.**

**Atlantic Transport Line**

NEW YORK—LONDON.

San Francisco June 28

Boston June 30

New York July 1

London July 14

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

**SALMON AND STATEBOARDS AMSHIPERS.**

For freight, passage, and other information apply to

**NEW YORK SHIPPING CO., General Agents.**

Produce Exchange Building, 4 Broadway, N. Y.

**THE DONALDSON GUIDE**

Invaluable to Actors, Managers and Agents. The Greatest Book of the Century.

Price, \$3.00. Worth \$10.00.

Sent prepaid on receipt of price to W. H. DONALDSON, Mgr., The Donaldson Litho. Co., Cincinnati, O.

**TOILET ARTICLES.**

**NATURAL AS NATURE**

And sometimes a great deal prettier. You may have the color of hair you most admire. If your own is gray, or spoiled by bleaching and injurious dyes, use

**IMPERIAL HAIR REGENERATOR.**

It is a hair tonic and colorer of perfect cleanliness, which comes in several shades. One application will last for months. It is absolutely impossible to detect its use. Baths will not affect it. Send for free booklet.

**IMPERIAL CHEMICAL CO., 292 Fifth Avenue, N. Y.**

Sold by druggists and hair dealers.

**NINE BAILEY'S HAIR GROWER**

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 4 to 6 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for \$1.50. Sent by mail prepaid. **BAILEY SUPPLY CO., COOPERSTOWN, N. Y.**

**FOR RENT. ELWOOD OPERA HOUSE.**

Seats 1,000. Population of town, 10,000. Suburban towns, 20,000. Good stage. Ten sets of scenery. Will rent to right party for three, five or ten years. Best of reason for renting. A good show town. House recently remodeled. Reference given if required. Address **WM. H. TROWBRIDGE, Proprietor, South Framingham, Mass.**

**TRUNKS**

**PLAY BOOKS**

**PHOTOGRAPHS**

**POPULAR SONGS**

**WE SUPPLY**

ALL PLAYS THAT HAVE BEEN PRINTED IN AMERICA OR EUROPE, 16c and 25c each.

**WE SUPPLY**

ALL PHOTOGRAPHS OF ACTORS, ACTRESSES, MANAGERS, DRAMATISTS, AND ALL OTHER THEATRICAL CELEBRITIES. Cabinet, 25c each; 50c per dozen. Panels, 10c each; 25c per dozen. Foreign photographs, special prices, on application.

**WE SUPPLY**

ALL POPULAR SONGS. SEND FOR ANY PRINTED SONG BOOK ON THE VANDERBILT STAGE OF NEW YORK, LONDON OR PARIS. 50 CENTS EACH, \$1.50 A DOZEN.

**WE SUPPLY**

ALL BOOKS RELATING TO MUSIC AND THE DRAMA.

**Catalogues on Application.**

Cash must accompany each order. Remittances should be made by cheque, post-office or express money order or registered letter, payable to THE NEW YORK DRAMATIC MIRROR. No Plays, Photographs



**HARMANUS BLEECKER HALL,**  
ALBANY, N. Y. C. H. SMITH, Manager.

(Albany's quarter of a Million Dollar Theatre.)

**LELAND OPERA HOUSE,**  
ALBANY, N. Y. F. F. PROCTOR, Receiver and Manager.

REPRESENTED BY C. H. WHITE.

**ATTRACTIONS FOR 1894-95** Booked to the Mutual Interest of Companies and Theatres Combined.

Address Until Sept. 1, PROCTOR'S THEATRE, N. Y. CITY. After Sept. 1, Albany.

**PROCTOR'S OPERA HOUSE,**  
HARTFORD, CONN.

SEASON 1894-95.

OPEN TIME Aug. 1 to 15, 17 to 24, 26, 29, 30, Sept. 3, 4, 6, 11, 12, Oct. 8, 9, 10, 11, 15, 16, 19.

Address F. F. PROCTOR, Proctor's Theatre, Twenty third Street New York

**TICKETS**

**GLOBE  
TICKET  
COMPANY**



Seating Capacity  
First Class  
Second Class  
Third Class  
Fourth Class  
Fifth Class  
Sixth Class  
Seventh Class  
Eighth Class  
Ninth Class  
Tenth Class

New York Office: 25 West 34th St.  
Western Branch: 325 Dearborn St., Chicago

917-919 Filbert Street, PHILADELPHIA

**New Lyceum Theatre,**  
MEMPHIS, TENN. John Mahoney, Manager.

OPENING  
OCT. 2

MEMPHIS, TENN.

Texas Grand  
English Opera Co.

The following prominent attractions are booked to appear at the New Lyceum Theatre, Memphis, Tenn.: Richard Mansfield, Lillian Russell, Nat C. Goodwin, Thomas W. Keene, Hermann, Texas Grand English Opera Co., Wilson Barrett, Stuart Robson, Potter-Bellows, Thomas Q. Seabrooke, Lewis Morrison, Pauline Hall, James O'Neill, Friends, Archie Boyd, Charles Dickson, Felix Morris, Robert Mantell, Whitney Opera Co., Lady Windermere's Fan, Charles Yale's Combinations, and the Abbey, Schoenfeld and Grand attractions. A few choice dates open for reputable attractions.

W. A. McCONNELL, American Theatrical Exchange, New York.

**MARLOWE THEATRE**

429 AND STEWART AVENUE, ENGLEWOOD.

CHICAGO, ILL.

Now booking for season 1894-95. Seating capacity, 1,400. Good one or two night stand located in a resident district of 100,000 people. No Sunday performances. Play nothing but first class attractions.

For terms address J. BURTON SHAW, Manager.

**9TH ST. OPERA HOUSE,**  
KANSAS CITY, MO.

THE HANDSOMEST THEATRE IN THE WEST.

**NOW BOOKING** For next season the best attractions. Nothing else need make application.

WEEKS SEPT. 2, 9, 16, 23, 30.

H. H. CLARK, Proprietor and Manager.

For time and terms apply to

JOE W. SPRENS, Business Manager.

Office, Elmer and Chicago's Exchange, 25 West 34th Street, New York City.

**MISS MARIE BURROUGHS**

Supported by an unusually strong company of players, will begin her tour through the United States and the Canadas early in October, 1894. Her repertoire will embrace JUDAH, THE SCAPEGOAT, THE MONEY SPINNER, &c., &c. Her plays will be mounted and costumed superbly, as she will carry with her a full equipment of the finest scenery, costumes and stage appointments.

Managers having open time will please communicate with

J. B. McCORMICK, care Mirror Office.

**WIGS**

**WM. HEPNER,**  
Chicago Theatrical Wigmakers.  
WE MANUFACTURE FIRST-CLASS WIGS ONLY.  
No. 57 Washington St. Chicago.  
SEND FOR CATALOGUE.

**PACKARD**

**THEATRICAL EXCHANGE,**  
DRAMATIC, MUSICAL AND PLAY AGENTS.  
25 WEST 34TH STREET, NEW YORK.

THEATRICAL EXCHANGE, 25 West 34th Street, New York. Managers, Proprietors and Theatres. Theatrical Exchange, 25 West 34th Street, New York. Managers, Proprietors and Theatres. Theatrical Exchange, 25 West 34th Street, New York. Managers, Proprietors and Theatres.

**The Police Inspector**

Will R. Wilson's play of NEW YORK POLICE LIFE under the management of

**GERALD AND MARTIN.**

A First-Class Company and Marvelous Realistic Scenery.

Address

**WILSON S. BOSS,**

40 West 24th Street, New York.

**Barlow, Dolson & Powers**

**MAMMOTH MINSTRELS.**

A SUPERIOR ORGANIZATION PRESENTING REFINED ENTERTAINMENT.

Headed by the Prince of All Black-Face Comedians

**MILT G. BARLOW**

40 TALENTED ARTISTS. 40 PRIME FAVORITES. 40

HOWARD POWERS

Sole Proprietor A. L. DOLSON

General Manager

Address all communications 110 Broadway, New York, care American Theatrical Exchange.

**ARMORY OPERA HOUSE,**

BUTLER, PENNSYLVANIA.

**NOW BOOKING SEASON 1894-95.**

Seating capacity, 1,000. Lighted by electricity, heated by steam, and theatre on ground floor, and all modern improvements. Playing nothing but first-class attractions. For time and terms address

**GEORGE H. BURCKHALTER, Manager.**

PAID DATE, SEPT. 6, 1894. ALSO ALL BUSINESS.

NEW MANAGEMENT.

**COOK OPERA HOUSE**  
ROCHESTER, N.Y.

Second Floor, Location  
Theatrical. Capacity  
increased. Substantial. New  
Seating. House, &c. These  
Building Time and all High  
Class Attractions, apply to  
**H. A. FOSTER,**  
also for  
MAGNIFICENT & ALBION

SEASON 1894-95

NEW SEASON

**Mr. Barnes of New York.**

Introducing MISS EMILY RICE as MARINA, Her Original Creation

Supported by a strictly first-class company.

The famous railroad scene will now be given in four distinct transformations.

Under the Management of JAMES H. HENNER.

Address The Springer Litho. Co. The American Theatrical Exchange.

**IT'S COMING!  
WHAT?**

**NEXT SEASON.**  
You Want  
and Great  
Hit? I have  
thing. See  
to the Point  
on Arid's

AND YOUR OWN.

Should you doubt me, then come and see!  
CHAS. L. ALLEN, 25 W. 34th St., N. Y.

**American Academy**

**The Dramatic Arts**  
(Lyceum School of Acting)

Established 1884.

FRANKLIN D. BARNETT, President

Classical and modern. Regular course open to all.

The only school of acting in the United States.

FRANK WEST, Business Manager.

The Academy Building, 110 Broadway, New York.

U.S. and 3rd Ave. 110 Broadway, New York.

WANTED—Experienced, reliable and efficient manager to produce new and original plays.

**NATALIE THE NEAPOLITAIN.**

A Spectacular Drama in Three Acts (Copyrighted)

AN ASSURED SUCCESS

For Sale on Royalty or Outright.

COMMUNICATE AT ONCE.

Mr. Augustus E. Mayhew, Jr.,

200 Madison Avenue, N. York, N. Y.

**TO THOSE CONCERNED.**

My 11th American tour begins at the American Theatre, New York City, Thanksgiving week. 1894.

I will add to my repertoire THE HANS-  
MAN and THE SIGN OF THE CROSS.

All parties are requested to respect my

proprietary rights to these titles and plays.

**WILSON BARRETT.**

**YOUNG LADY OF TALENT**

And an earnest under drama position with a

little manager for services.

Address "E. W. C." 110 Broadway.

**A COUPLE OF WINNERS**

FOR SALE.

**NELLIE McHENRY'S**

SUCCESS.

**The Hissing God and Three of a Kind.**

Apply to

FRANKLIN D. BARNETT, 110 Broadway, N. Y.

6 West 34th Street.

**FOR SALE.**

**A GREAT SACRIFICE**

Irving and Frank. Elegantly furnished. All improvements. Pool table, telephone, velvet carpet, magnificent chamber suits, and perfect food. Bargain to a quick buyer.

Address ADAMS, 110 Broadway, N. Y.

Brooklyn, N. Y.

**NOTICE!** I have a sum of money

I would like to invest in

and partner in some well-established pro-

duction, or with a well-known artist.

Address E.

Care N. Y. Dramatic Station.

**WANTED—OPERA HOUSE.**

Good Opera House in Southern town or city offering an opportunity to show some of the best of my work in the theatre. Address J. F. WILSON, 110 Broadway, New York, N. Y.

WANTED—Good and experienced

Scenic Artist, for the purpose of producing

scenery, painting, wood and iron work and

sculpture. Experience by experience on the

stage. Address J. F. WILSON, 110 Broadway, New York, N. Y.

WANTED—Good and experienced

Scenic Artist, for the purpose of producing

scenery, painting, wood and iron work and

sculpture. Experience by experience on the

stage. Address J. F. WILSON, 110 Broadway, New York, N. Y.

WANTED—Good and experienced

Scenic Artist, for the purpose of producing

scenery, painting, wood and iron work and

sculpture. Experience by experience on the

stage. Address J. F. WILSON, 110 Broadway, New York, N. Y.

WANTED—Good and experienced

Scenic Artist, for the purpose of producing

scenery, painting, wood and iron work and

sculpture. Experience by experience on the

stage. Address J. F. WILSON, 110 Broadway, New York, N. Y.